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ABSTRACT

This guide is designed to assist in the classroom application by second language teachers of "total physical response." The underlying concept is that the assimilation of information and skills can be accelerated through the use of the kinesthetic sensory system. Part I presents the problems that people experience in their attempt to acquire a second language, and one possible solution in an instructional strategy based on the kinesthetic system. Evidence from research is summarized, which documents the effect that the kinesthetic channel has in making a second language learnable. Part II is a question-and-answer section to satisfy the information needs of the teacher. Part III is a lesson-by-lesson plan based on a genuine training log (created by Carol Adamski) as it was applied to teaching English as a second language to adults through 150 hours of classroom instruction. Fifty-three lessons are included. A brief bibliography and a list of films are appended. (Author/JB)

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LEARNING ANOTHER LANGUAGE THROUGH ACTIONS

THE COMPLETE TEACHER'S GUIDEBOOK

by

James J. Asher, Ph.D.

With Classroom-Tested Lessons by Carol Adamski

The problem is that 95% of the students drop out of second language programs before they achieve basic proficiency.

Why do they give up? The answer you will find in this book could dramatically change the rest of your teaching career.

First printing 1977

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

To Ginny, Jeff and Melissa

Printed in San Jose, California by AccuPrint.

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FOREWORD

Well, it's finally completed. This book is intended for language teachers of children or adults who want a guideline for applying the "total physical response" in their day-to-day classroom instruction.

The book is based on the concept that the assimilation of information and skills can be significantly accelerated through the use of the kinesthetic sensory system—which, incidentally, is *underused* except for the instruction of pre-school children and impaired children. As normal children progress from grade to grade, there is less and less utilization of the kinesthetic sensory system. There is less physical action and increased learning through reading and writing. This may be a serious mistake especially for the two most difficult learning tasks in school—acquiring a second language and mathematical understanding. It may be that both languages and mathematics are perceived as being unlearnable by most people because the instruction depends on the senses of vision and audition to the exclusion of the kinesthetic system.

The book is divided into three parts. In Part I, I tried to present the problem that people experience in their usually unsuccessful attempt to acquire a second language, and one possible solution in an instructional strategy based on the kinesthetic sensory system. After that, the evidence is summarized documenting the powerful effect that the kinesthetic sensory channel has in making a second language learnable for most children and adults. Perhaps no other single idea in second language acquisition has been as thoroughly explored.

Part II is a *question-and-answer* section in which I attempted to anticipate most questions which teachers ask about the approach. For questions I may have missed, you are cordially invited to write me. I promise to respond promptly.

Part III is a lesson-by-lesson plan that is based on a training log kept by Carol Adamski as she applied the approach to teach English as a second language through 150 hours of classroom instruction. Since I revised the basic log, any mistakes in the printed version are mine alone.

Appreciation is expressed to the fine teachers who worked with me through the years in the experimental research conducted in their classrooms. Without their support, little could have been accomplished.

James J. Asher

James J. Asher

PART I

THE PROBLEM

The most difficult learning task for children and adults may be the attempt to acquire a second language in school. This conclusion is supported by the attrition rate of students in foreign language programs. For example, John Lawson (1971), a school superintendent in Shaker Heights, Ohio reported that the dropout rate may be more than 85% by the third year and more than 95% by the fourth year. Few students—less than 5% who started in a second language—continue to proficiency.

Even for the students who stay in a language program for at least two years in high school studying Spanish, French, or German, proficiency as measured by standardized tests is, according to John B. Carroll (1960), less than satisfactory. A college senior majoring in a second language is presumably among the select group of 5% who continued language training and therefore, because of high aptitude for language learning and four years of schooling in a specific language, should have keen proficiency. However, Carroll stated that the average college senior majoring in a second language has "limited working proficiency" in speaking and comprehending the foreign language (p. 200, 1967).

Since there is a severe dropout rate for students in language programs, there may be a temptation to infer a cause-effect relationship. The reasoning would be that somehow the constraints of the classroom produced difficulty in language learning. If not, why is school so ineffectual in language training especially when one observes that a normal six-year-old child *without schooling* has mastered all the essential parts of the individual's native language including phonology, syntax, and semantics? Evidence for this accomplishment is the fact that the six-year-old can utter and comprehend thousands of sentences the child has never heard before (Carroll, 1966).

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The language achievement of the six-year-old *without schooling* in comparison with students in school is striking. Does this mean that schools have failed? Not necessarily since the differences in achievement may simply be the result of exposure time.

For example, by the age of six, a child has listened to his or her native language for 17,520 hours, which is a conservative estimate based on eight hours a day for 365 days for six years. During those six years, let us estimate that the child has produced vocalizations only one hour per day, which amounts to 2,190 hours. In comparison, the student in the classroom in one year has listened to a foreign language for 320 hours[1] and has produced vocalizations for 27 hours, assuming the student talks 10 minutes per class meeting (Asher, 1972a).

The figures are not impressive until they are converted into a different frame of reference. For instance, if we expect the student in the classroom to have the fluency of a six-year-old child, the student should listen to the foreign language for 55 years of college instruction[2] and the student should have the opportunity to vocalize in the foreign language for 81 years[3] of college instruction.

When foreign language instruction is viewed from a time perspective, the mystery is that so much is accomplished in a highly condensed period of time. It is probably a realistic conclusion that almost any existing school program can produce at least basic fluency if the student remains in the program long enough—and long enough means at least four to eight years.

The problem is this: few students—less than 5%—are able to endure the *stressful* nature of formal school training in languages. The task is to invent or discover instructional strategies that reduce the intense stress that students experience. The goal is to develop an instructional strategy that has enough motivational power to persuade 75% of students who start language study, instead of the current 15%, to continue into the third year of language training. If students get through the third year, the probability is extremely high that they will continue for advanced work.

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[1] This is a generous calculation based on 32 weeks X 5 hours a week in class plus 5 hours a week listening to tapes.

[2] 17,520 divided by 320 = 55.

[3] 2,190 divided by 27 = 81.

AN INSTRUCTIONAL STRATEGY THAT PRODUCES HIGH MOTIVATION

Next we will present the case for an instructional strategy that not only makes a second language learnable for most people, but enjoyable. This strategy is based on a model of how children learn their first language. For example, there are three critical elements in the way children learn their first language (Asher, 1972b).

The first element is that listening skill is far in advance of speaking. For instance, it is common to observe young children who are not yet able to produce more than one-word utterances, yet they demonstrate perfect understanding when an adult says, "Pick up your red truck and bring it to me!" As far back as 1935 teams of investigators as Gesell and Thompson or Bühler and Hetzer have reported that when children learn their first language, listening comprehension of many complex utterances is demonstrated before these children produce any intelligible speech.

We infer from these observations that it is no accident that listening precedes speaking. It may be that listening comprehension maps the blueprint for the future acquisition of speaking. Recent evidence by Ervin (1964) supports this hypothesis. For example, Ervin found that young children had no difficulty understanding model sentences spoken by adults. But, when these children were asked to imitate a sentence immediately after it was uttered by an adult, they were unable to do this accurately. Their attempts at imitation were not copies of what the adult said but were distorted according to a concept the child had about the nature of English. This concept, we would suggest, was acquired through listening comprehension.

Not only is listening critical to the development of speaking, but children acquire listening skill in a particular way. For instance, there is an intimate relationship between language and the child's body. Utterances, usually commands from adults, are used to manipulate the orientation, location, and locomotion of the child's entire body. This phenomenon can be observed in a massive number of commands as:

"Come here!"

"Stand still!"

"Don't make a fist when I'm trying to put on your coat!"

"Pick up the red truck and put it in the toy box in your room!"

Finally, listening skill may produce a "readiness" for the child to speak. Speaking may be like walking in that attempts to speed up the appearance of this behavior before the child is ready, may be futile. As listening comprehension develops, there is a point of readiness to speak in which the child spontaneously begins to produce utterances.

A reasonable hypothesis is that the brain and nervous system are biologically programmed to acquire language, either the first or second, in a particular sequence and in a particular mode. The sequence is listening before speaking and the mode is to synchronize language with the individual's body. In a sense, language is orchestrated to a choreography of the human body.

From this analysis of children's first language, there are clues for second language learning. Basically, the premise is that if you want to learn a second language gracefully and with a minimum of stress, then invent a learning strategy that is in harmony with the biological program.

Summary

Again, the three key ideas in the instructional format for children or adults learning a second language are:

- Understanding the spoken language should be developed in advance of speaking.
- Understanding should be developed through movements of the student's body. The imperative is a powerful aid because the instructor can utter commands to manipulate student behavior. Our research suggests that most of the grammatical structure of the target language and hundreds of vocabulary items can be learned through the skillful use of imperative by the instructor.
- Do not attempt to force speaking from students. As the students internalize a cognitive map of the target language through understanding what is heard, there will be a point of readiness to speak. The individual will spontaneously begin to produce utterances.

THE EVIDENCE

This section is a rather technical account of research findings. If one is not experienced in deciphering the details of research, this section can be omitted without loss of meaning. The reader may then wish to skip to Part II, the ***MOST OFTEN ASKED QUESTIONS.***

This synopsis of the research findings does not follow a chronological progression beginning with the first experiment, then the second, and so forth. Rather, the research was organized as follows: classroom studies with children, laboratory studies with children, laboratory studies with adults, and classroom studies with adults. Most of the work was supported by research grants and contracts from the Office of Education-Title VI and Title VII, the Office of Naval Research, and the program of small grant awards from San José State University.

Classroom Studies with Children

Asher (1972b) designed a pilot study, carried out by Silvia de Langen, to determine how fast understanding of spoken German can be assimilated by American children when the learning is based on the imperative.

The children (N=5) were members of a Girl Scout group who volunteered to learn German in an after-school class two days a week. The 11-year-old girls were moved continuously through commands in German by de Langen. The results of this pilot study indicated that the children with no prior training in German understood the same amount and content of German that is assimilated through memorization of dialogues by adults during the initial two months of training at the Defense Language Institute (DLI). This was a striking demonstration since the DLI training is six hours a day for five days a week which is 240 classroom hours for a two-month period.

One important implication is that a pre-learning period of listening understanding through the imperative could possibly accelerate student's progress in a traditional program. Theoretically, if students have listening fluency for all the content they would hear in the training program, (a) stress would be reduced, (b) more attention units would be available to focus on learning other skills such as speaking, and (c) there should be a large amount of positive transfer from listening-understanding to speaking, reading, and writing.

In a series of classroom studies to follow up the pilot demonstration, children in the first, second, fifth, sixth, and seventh grades had experienced teachers uttering commands in Spanish to manipulate the movement, orientation and action of the students (Asher, 1976). The language training for one school year was usually 20 minutes a day three times a week with no homework.

The results may be seen in the documentary film. "Children learning Another Language: An Innovative Approach" (see page 117). The first finding was that all groups of children made rapid progress in understanding Spanish when compared to control groups. Secondly, there was substantial transfer-of-learning from understanding spoken Spanish to reading, writing, and speaking. This means, of course, a large savings in instructional hours. And thirdly, the children showed their most dramatic gain in the comprehension of novelty. That is, the students had an accurate understanding of what was said in Spanish when elements learned in training were recombined to create unfamiliar sentences. For example, let's say the children in training experienced, "Sit on the chair!" and "Walk to the table!" A novel sentence would be to recombine learned elements to produce the unexpected and unfamiliar command. "Sit on the table!"

The linguistic flexibility in understanding recombinations may be the skill often referred to as "fluency." If students only understand the exact content experienced in training, they are non-fluent. Only when students can comprehend unfamiliar sentences—the recombinations—is there skill in fluency.

Laboratory Studies with Children

The important advantage that a "laboratory" study has over a classroom study is the control of variables which means that conclusions tend to be more clear-cut. The essence of a laboratory study is the simplification of an experience to eliminate everything but the variables under study. Sometimes laboratory studies are called experiments.

For an honor's thesis, Mary Hamilton conducted an experiment to test the hypothesis that 6th grade children (N=16) who acted in response to Russian commands would have better retention than children (N=16) who sat and observed a model act (Asher, 1966). To reduce differences in ability for sixth graders in the experimental and control groups, Hamilton matched the children in both groups on the *California Test of Mental Maturity*, the *California Achievement Test*, and teacher ratings on classroom performance. None of the children was bilingual and none had prior exposure to the Russian language.

The results showed that the retention of children who acted in response to Russian commands was far superior (beyond the .01 level) to the children who sat and merely observed a model act. The greater retention of the children in the experimental group held whether the Russian commands were short or long, familiar or unfamiliar (i.e., novel commands in which elements learned in training were recombined).

In the Hamilton study, the children in the experimental group listened to a command in Russian, then *acted* with a model during training, and later demonstrated retention by *acting* individually in response to commands. The control children listened to a command in Russian, then observed a model act during training, but later demonstrated retention by writing English translations in response to commands. It is possible, therefore, that acting in response to a Russian command during training did not produce the great increase in retention. It could be that acting rather than writing during *retention tests* was responsible for the difference in retention. As a test of this hypothesis, Benjamin S. Price designed a study for his master's thesis using children in the second, fourth, and eighth grades (Asher, 1966; Asher & Price, 1967). To control the factor of ability to learn, sixteen pairs of children in each grade level were matched on the *California Test of Mental Maturity*, the *California Achievement Test*, and teacher ranking on classroom performance. This was a replication of the Hamilton experiment except that during the retention tests the children in both the experimental and control groups listened to each Russian command, then *acted out the response.* In the Hamilton study, the controls wrote English translations in the retention tests.

The results were about equal retention for either the experimental or control groups from the second, fourth, and eighth grades. The implication was that during the training phase, children could either act with the model or observe a model act. Acting or observing during training was not a crucial difference, but it was important how children responded during retention tests. Acting during the retention tests either facilitated learning or allowed more competency to manifest itself. As a test of the hypothesis that acting rather than writing in the retention phase facilitated a greater retrieval of information, a follow-up study was conducted with eighth graders.

Approximately two months after the eighth graders in Price's initial study had completed their training in Russian, another retention test was administered. This time, half of the eighth graders in the experimental and control groups *acted* during the two-month retention test while the other half *wrote* English. The results for complex Russian utterances showed better recall for the children acting out their responses.

Laboratory Studies with Adults

For a master's thesis, Shirou Kunihira conducted an experiment to teach a sample of Japanese to college students (Kunihira & Asher, 1965).

Procedure. An experimental and three control groups learned a sample of Japanese which began with simple commands as "tate" (stand) and "aruke" (walk), but within twenty minutes the complexity of the utterances was increased, for example, to this: "Mado ni hashitte itte hon o motte tsukue ni oite isu ni suware" (Run to the window, pick up the book, put it down on the desk, and sit down on the chair).

The experimental group (N=16) listened to the Japanese commands played on a tape recorder, and after each utterance, acted with the instructor as their model. If the utterance was "To ni aruite ike" (Walk to the door), the students and the model walked to the door. If the command was "Kami to hon to enpitsu o motte isu ni suware" (Pick up the paper, book, and pencil and sit down on the chair), students and the model picked up a paper, book, and pencil, returned to their chairs and sat down. Students, who worked in groups of four or five, were instructed to be silent, listen to the Japanese, and do exactly what the instructor does.

The first control group (N=15) was treated the same as the experimental group except that these students sat and observed the model perform during training. The second control group (N=18) listened to the English translation from the tape after each Japanese command, but they did not observe the model perform. The third control group (N=18) read the English translations in a booklet after they heard a Japanese utterance. They also did not observe the performance of a model.

Scoring of the retention tests. The retention tests were given immediately after training, 24 hours later, and then following a two-week interval. These retention tests were scored in behavioral units as, for example, if a student in the experimental group heard "Isu ni hashitte itte hon o oke" (Run to the chair and put down the book), the individual received one point for running, another point if the person ran to a chair, another point if an object was put on the chair, and a point if the object was a book. Therefore, for the utterance "Isu ni hashitte itte hon o oke," the total possible score was four points. The same scoring procedure was used for students in the control groups except that these people wrote down the English translation for the Japanese.

As to scoring categories, a single word was, for example, "aruke" (walk); a short utterance was a thought unit as "To ni aruite ike" (Walk to the door); a long utterance was more than one thought unit as "Tsukue ni aruite itte enpitsu to hon o oke" (Walk to the desk, and put down the pencil and book); and a novel utterance was a recombination of utterances used in training so that, in this sense, novel commands were heard for the first time in the retention tests.

Results. The experimental group who acted in training and acted individually in the retention tests had significantly better recall ($p < .001$) than each control group. The experimental group's superiority in retention held for complex Japanese utterances and also held for different time intervals after training from 24 hours to two weeks. When the study was repeated by Asher (1965) using Russian as the target language, the results were quite similar to the findings obtained with Japanese by Kunihira.

A Further Exploration

For adults learning a sample of either Japanese or Russian, optimal retention was achieved by an *Act-Act Group* who acted along with a model during training and then each subject acted alone during the retention tests. The comparison was always an *Observe-Write Group* who sat and observed a model act during training and then wrote English translations during retention tests.

The conclusions were still not clear-cut since understanding Japanese or Russian may be associated with the format of the retention tests rather than the conditions of training. To decipher what was happening, further experiments were conducted with college students learning samples of Russian (Asher, 1969). We had already observed the performance of the *Act-Act group* and the *Observe-Write group.* To complete the set, we needed an *Observe-Act Group* who observed a model in training, but acted individually in the retention tests, and an *Act-Write group* who acted with a model in training,but wrote English translations in the retention tests.

The first hypothesis was that it did not matter whether students in training acted with the model or sat and observed a model act in response to commands in a foreign language. Indeed, the results confirmed the hypothesis since we obtained no significant statistical difference in understanding of Russian for students in the *Act-Write Group* compared with the *Observe-Write Group.*

The second hypothesis was that retention (either short or long) was accelerated when each student *acted alone* to demonstrate understanding of the foreign utterance. The hypothesis was confirmed when students (N=37) who acted or observed in training but *acted in retention* tests were contrasted with a group (N=34) who also acted or observed in training but *wrote English translations in the retention tests.* For either short or long term recall (i.e., two weeks after training), students who acted alone to demonstrate understanding of the target language outperformed students who were not required to act individually to show their comprehension. Their differences in recall were striking, usually significant beyond the .001 statistical level.

Concluding Remarks

There are two distinctly different phases in the learning process. The first is *modeling* (usually by the instructor with a few students) to communicate the meaning of utterances. The second is a *demonstration* by the individual student acting alone to show that the utterances were understood. These modeling and demonstration stages may be analogous to comprehension and performance, learning and retention, or input and output.

The results seem to indicate that it is not important that the individual student models along with the instructor so long as the *individual* student later demonstrates comprehension through action.

It should be explained that the laboratory studies were conducted somewhat differently from the classroom studies to be presented next. In the classroom studies, the procedure was to alternate the modeling by the instructor and the demonstration by the individual student for a few utterances at a time until the student's behavior indicated understanding, then to recombine constituents in utterances to increase student skill at flexibility of comprehension. In the lab, there was a 50:50 split in time between modeling and demonstration, but in the classroom the split was 25:75. There was minimal time in the modeling—the fewest trials to achieve communication of meaning—then students individually demonstrated comprehension of familiar and unfamiliar (recombined constituents) utterances.

The ideal in language learning is to achieve minimal input with maximum output. We strive for the fewest input trials (modeling) that are necessary to communicate meaning. Then, the students, under the skillful direction of the instructor, expands the input to produce maximum output. By recombining elements of the input, the student demonstrates immediate understanding of unfamiliar utterances. This process of recombination maximizes output and moves the student in the direction of genuine fluency.

Classroom Studies with Adults

The classroom studies with adults learning German, Spanish, and

English as a second language attempted to explore three issues:

1. Can the entire linguistic code of the language be learned with a format in which the students physically responded to commands?

2. Can listening comprehension of the target language be achieved without using the student's native language?

3. When students achieve understanding of spoken language will there be a large amount of positive transfer-of-learning to other skills as speaking, reading, and writing?

Learning German in Night School

In a classroom study which has been thoroughly detailed by Asher in the March 1972 issue of the *Modern Language Journal*, night school adults experienced about 32 hours of training in German with an instructor who used commands to achieve understanding of spoken German.

Results. The first finding was that most grammatical features of German could be nested into the imperative form. With creativity from the instructor, almost any aspect of the linguistic code for the target language could be communicated using commands. For example, the *future tense* can be imbedded into a command as, "When Sam runs to the door, Edna *will* write Sam's name on the chalkboard!" The *past tense* is incorporated into the command structure when the instructor says, "Abner, run to the table!" After Abner has completed the action, the instructor continues with, "Josephine, if Abner *ran* to the table, run after him and put your book on his head!" As to the *present tense,* instances were nested in the imperative as illustrated with this command: "When Sam *runs* to the door, Edna will write Sam's name on chalkboard!"

The second finding was that basic understanding of spoken German could be achieved without using the student's native language. For certain abstractions, however, the German was written on one side of a cardboard card and English on the other. Then abstractions as "honor," "justice," and "government" were manipulated as objects. For instance, the instructor said in German, "Luke, pick up 'justice' and give it to Josephine!" "Abner, throw 'government' to me!"

However, later classroom studies in other languages suggest that abstractions should be delayed until students have internalized a detailed cognitive map of the target language. Abstractions are not necessary for people to decode the grammatical structure of a language. Once students have internalized the code, abstractions can be introduced and explained in the target language. As one ESL instructor expressed it, "If you have to use translation, you are swimming across a river in midwinter without noticing that there is a bridge."

Thirdly, the achievement of understanding for spoken German by the night school students with only 32 hours of training was significantly better than the listening comprehension of college students who had completed either 75 hours or 150 hours of formal college instruction in German.

The fourth finding was that the internalization of understanding resulted in a large savings in instructional hours through transfer-of-learning to reading, writing, and speaking. After 60 hours of training, the spoken German was spontaneous and uninhibited, but there were many errors in pronunciation and grammar. Our expectation was that if the students were willing to talk and talk in German without anxiety about making mistakes, eventually, when their confidence was extremely high, they could be "fine tuned" to produce the subtleties of speech that approximate a native speaker. Our goal here was a spontaneous shift from understanding to a level of production in which the student's vocal output was intelligible to a native speaker.

The experience with the night students learning German has been captured on a documentary film in color entitled, "Strategy for Second Language Learning" which is available from Sky Oaks Productions (see page 116).

Learning German: The University of Texas Experience

In an exciting paper presented at The American Association of Teachers of German, Dr. Margaret Woodruff (1976) reported how the first year German language course under the direction of Dr. Janet King Swaffar at The University of Texas at Austin was converted to the instructional strategy recommended in this book. About 350 students learned German using the concepts we have described.

Results. First, listening and reading was assessed with the *Modern Language Association Cooperative Foreign Language Tests.* After only *one semester* of German in the experimental program based on commands, the average listening and reading skill in German was about the same as students completing the *second semester* of German in a traditional audio-lingual program.

Secondly, the proportion of students who went from the first to the second semester was historically only 50%, but with the innovative program about 75% elected to continue into the second semester.

Thirdly, the motivation of students was appreciably increased as shown by student ratings. In the past, the mean student ratings for the course were average, and slightly above average for the instructors. In the innovative program, the mean student ratings were above average for the course and between above-average to excellent for the instructors.

Dr. Woodruff's paper explains how the instructional procedure was applied and day-to-day observations of student reactions to the approach. A copy of this stimulating paper may be obtained by writing Dr. Margaret Woodruff, c/o The University of Texas, Department of Germanic Languages, Austin, Texas 78712. A scientific report has been published recently by Swaffar and Woodruff in the *Modern Language Journal* (1978, *62*, 27-32). The title is, "Language for comprehension: Focus on reading. A report on the University of Texas German Program."

Learning Spanish

The adults in this class were college students (N=27) with no prior training in Spanish who attended class for three hours one evening a week for two semesters. There was no homework.

The procedure using the imperative for the internalization of understanding for spoken Spanish has been thoroughly detailed by Asher, Kusudo, and de la Torre (1974). After about ten hours of training in which the instructor spoke commands in Spanish to manipulate the behavior of individuals in the class, the students were invited, but not pressured, to reverse roles with the instructor. Those students who felt ready to try speaking, uttered commands in Spanish to the instructor who performed as directed by the students.

From this time on, about 20% of the class time was role reversal in which individual students had a chance to speak Spanish to move the instructor or peers. Later on, students demonstrated their creativity by inventing skits which they performed in Spanish. Still later in training, students role-played in problem-solving situations. For example, a student had to pretend that on a visit to Mexico, he found himself locked inside his hotel room when the key broke in the lock. His task was to use the telephone to resolve the difficulty.

There was no systematic training in reading and writing. For a few minutes at the end of each class meeting, the instructor wrote on the chalkboard any structure or vocabulary item requested by the students.

These items in Spanish, with no English translations, were almost always utterances the students had heard during the class. As the instructor wrote on the chalkboard, the students wrote in their notebooks.

Results (Midway through training). The midpoint in training was about 45 hours of instruction in which class time was 70% understanding spoken commands, 20% was speaking, and 10% was reading and writing.

The first finding was a keen level of listening understanding since the experimental class with only 45 hours of training excelled comparison groups of high school students with 200 hours of instruction and other college classes with either 75 or 150 hours of class time in Spanish with the audio-lingual method.

On the *Pimsleur Spanish Proficiency Tests-Form A* (First Level), the average student in the experimental class achieved the 70th percentile rank in listening skill, the 85th percentile rank for reading, and the 76th percentile rank for writing. Speaking skill for the average student was in the "good" category on the Pimsleur test.

Results (At the end of training). After 90 hours of training, proficiency was assessed with the *Pimsleur Spanish Proficiency Tests-Form C* (Second Level). This measurement was stringent because it was designed for students who had completed the second level of audio-lingual training which is 150 hours of college instruction. Nevertheless, the experimental group performed beyond the 50th percentile rank for listening, reading, writing, and speaking.

The changes in student attitudes and skills as the students progressed through one year of experimental training in Spanish were recorded on motion picture film. The 16 mm film in color entitled "A Motivational Strategy for Language Learning," is available from Sky Oaks Productions (see page 116).

English as a Second Language. The Metropolitan Adult Education Center in San Jose, California has, for years, offered an English as a Second Language program for immigrants whose native languages were Spanish, Chinese, Japanese, Greek, or Russian. When a student enrolled for ESL classes at the Center, the individual was assigned on the basis of a placement test, to a class designed for Level I, II, III, or IV. Most classes met three hours a day for five days a week.

All classes, except one, were taught with an audio-lingual approach which included the repetition by students of what was uttered by the instructor, dialogue memorization, pattern drill and exercises in reading and writing.

One Level I class did not experience the audio-lingual format, but instead acquired understanding of spoken English through commands by the instructor. Then later, they reversed roles and spoke English to manipulate the instructor and their peers. Still later, they responded to the commands on flash cards. And later yet, they began to write English sentences. The hour-by-hour experience of the students will be presented in this book as a guide for teachers.

Results. At the end of the school year, the Metropolitan Adult Center used a 40 item measure of reading skill developed by John Fleming (1973). The results, in Table 1, showed, first of all, that the

TABLE 1

Results of the Fleming Test Given to Adult ESL Classes

Level of Entry Skill	Hours of Training	N	$\bar{X}$	s
Audio-lingual Classes A				
I	96	22	24%	18%
II	96	19	54%	21%
III	96	29	58%	20%
IV	96	13	90%	7%
Audio-lingual Classes B				
II	120	26	41%	13%
III	240	14	54%	17%
IV	120	17	86%	11%
The Experimental Group				
I	120	30	52%	17%

N is the number of students in a class.
$\bar{X}$ is the average or mean.
s is the standard deviation.

Fleming Reading Test had content validity. For example, since the classes in Set A were all trained in the audio-lingual approach and all had 96 hours of training, we would expect that students in Level IV should, if the test had content validity, perform the best; Level III should be next best; Level II should be third best; and Level I students should be the lowest scorers. Indeed, the results matched our expectations with Level IV scoring an average of 90%; Level III with an average score of 58%; Level II with a mean score of 54% and Level I with only 24% on the average.

Secondly, the experimental group who experienced the innovative format of a command strategy performed at about the same proficiency on the Fleming test as the advanced audio-lingual students in Level II and III. Thirdly, it should be noted that the performance of the experimental class was even more striking than shown in Table 1 since nine students included in the analysis were relatively new to the class. If those nine are eliminated from the data, the average score increases from 52% to 61% (s=11%).

PART II

MOST OFTEN ASKED QUESTIONS

How much research has been done to back up this approach?

In presentations throughout the country, I often say that the principle of the imperative as a powerful facilitator of language understanding is perhaps the most thoroughly researched idea in the entire field of language learning. There are probably more experimental and field studies to support the principle than any other single concept in language acquisition. I believe that is a fair and realistic conclusion, but you are invited to read the research documentation and decide for yourself. All research articles may be found in the list of references.

Can this approach be applied to teaching any language?

Although all languages have not been explored, we believe the approach can be applied to any language. As of this time, the imperative as a facilitator has been demonstrated for English as a second language, Spanish, French, German, Russian, Japanese, Hebrew, and Arabic.

How much time per session is optimal?

This seems to vary depending upon the age of the students. For kindergarten and elementary school children through the sixth grade, about 30 minutes of training at any one time appears to be effective. Junior high and high school students respond well to 50-minute sessions. College students and adults in night school can handle up to 3-hour sessions. These time intervals are estimates and have not been determined rigorously from scientific data.

For English as a second language, Karen Bouldin reported that Vietnamese children under 12 in an adult class were attentive and responsive for 5 hours a day, 5 days a week for 11 weeks.

What about the motivation of students?

For children and adults, motivation is superb. The three elements that generate high student involvement and interest are (1) continual and fast-moving action, (2) surprises in unexpected novel commands that are often zany and bizarre (e.g., "When Henry runs to the chalkboard and draws a funny picture of Molly, Molly will throw her purse at Henry!"), and (3) students are aware that the second language is accessible to them as manifested in comments such as "*I* can learn this language! I understand everything the teacher is saying!"

For children in elementary school, the instructional strategy based on the imperative could continue for many years with sustained student interest. For adults, after 20 or 30 hours of training, some may express doubt that learning is taking place. Our explanation for this phenomenon is a contrast effect.

An analogy is the experience of passengers on a jet airliner. As the plane ascends into the air, there is a distinct experience of acceleration and speed as one views the slant of the aircraft in relation to stationary buildings and objects on the ground. Once the plane has leveled off thousands of feet up in the air, there is no perception of velocity. There is the illusion that the plane is suspended motionless in space. To perceive movement, one needs to see the contrast of the vehicle in relation to the ground.

At the beginning of language training, students are euphoric because they can clearly contrast the massive internalization of the target language in comparison with their pretraining state. They are keenly aware of the sharp acceleration in their learning curve. Later in training, the learning curve is still steeply climbing, but it may be imperceptible to students. The input from the instructor is being internalized so easily that it seems the student is not moving. In the middle of training, with no point of reference, except prior fast learning, there is an illusion of no progress.

One solution is to collect, on video tape, samples of student skills at different stages of training so that when students have the illusion of "standing still" on the learning curve, you can show them where they were four weeks ago or eight weeks ago.

Another solution, suggested by Ramiro García, is to record on tape every command or other utterance you will present during a class meeting. In making your recording speak rapidly with one utterance quickly following the next. Then at the beginning of the class, play the tape with this introduction: "At the end of today's class, each of you will understand everything I am saying on this tape." At the end of class, play the tape again. If this is done at the beginning and end of each class, it could give your students a vivid realization of what they accomplished.

Do adult students resist obeying commands?

It depends upon their expectations and how well they understand the rationale of the approach. If the students are English speakers trying to learn a second language, maximum cooperation can be obtained by introducing the approach to students with one or more of the documentary films which are available (see page 116).

Often the rationale cannot be explained to people learning English as a second language. Students will cooperate, however, if the instructor moves firmly but gently, step by step, so that each student response is successful. The friendly manner of the instructor communicates that you are an ally interested in helping students achieve a successful learning experience. As a hint, delay a novel command that is "non-serious" (i.e., silly or crazy) until you have solid rapport with your students.

Do adult students resent being ordered around?

Not if the approach is properly introduced through documentary films or a creative demonstration. For instance, one instructor teaching Spanish to adults one night a week, tells the students at the first meeting: "Before you go home tonight, you will understand everything I'm going to say next" and then he rattles off ten commands in Spanish. The immediate student response is: "Who, me understand what you just said? In one evening? No way!"

The students are curious, skeptical and keenly interested to see whether the instructor can keep his promise. By the end of the three-hour session, the students are believers.

Will adult students resent silly or crazy commands as, "Sit on the floor!" or "Stand on the ceiling!"?

Many instructors who fear that students will react with resentment are surprised when students—children and adults—respond with delight and enjoyment. Adults have an enormous capacity for playfulness, especially when it results in a successful learning experience.

What about the transfer-of-learning from listening understanding to reading for people who cannot read in their native language?

The transfer will probably be zero. Apparently it is necessary to have prior skill in the orthography of one's native language before there is transfer from listening skill in the second language to reading and writing.

Can this concept be used as a supplement rather than the core of the entire course?

Definitely. The use of the imperative to accelerate the internalization of the target language has been used successfully as an adjunct to other approaches. For example, Richard Pugh in the Cupertino School District of California has taught Spanish to "gifted" 6th graders with this plan: He begins with the imperative for the first half of the course and then he follows up with the traditional audio-lingual textbook which has dialogue memorization, phonemic drills, reading, and writing exercises. Pugh reports that the 6th graders who start with understanding Spanish through the imperative, complete the textbook in about a fraction of the time needed by other "gifted" 6th graders who started immediately with the audio-lingual text. In other words, he observed large amounts of positive transfer-of-learning from the imperative training to a traditional approach.

What is the ideal number of vocabulary items to introduce at a time?

Usually we attempt to introduce only three new vocabulary items at a time. These are manipulated with commands until it is clear that they are well internalized by the students. Then, another set of three vocabulary items is introduced and so on.

There is nothing magical about three, but we have observed that a limited number of items at one time is more easily differentiated and assimilated. In an hour, it is possible for students to assimilate 12 to 36 new lexical items depending upon the size of the group and the stage of training.

How do you cope with abstractions without using translations?

When you cast material in the imperative, there is no translation. Abstractions may be an exception.

Abstractions are simply vocabulary items that can be incorporated in several different ways. First, we recommend delaying abstractions such as *honor, country* and *government* until a large amount of structure in the target language has been assimilated with concrete vocabulary items as *chair, table* and *paper.*

Later in training, abstract vocabulary items have been taught with English on one side of a stiff cardboard flashcard and a foreign equivalent on the other side. Then the card is manipulated as a concrete item. For instance, if the target language is German, the instructor may say in German: "Maria, throw *government* to Eric! Eric, put *government* on top of your head and hand me *honor!* Sandy, put *justice* on top of the red book and take *honor* from me and give it to Cynthia!"

Another approach is to present the abstract concept in context. Later in training, you can explain an abstract concept *in the target language*. For instance, "Washington, D.C. is the center of government for America just as Ottawa is the center of government for Canada."

A third approach is to test understanding of an abstract concept by making it contingent upon a physical action. Examples would be these:

"If President Lincoln was a government official, raise your right hand!"

"If Washington is the center of the federal government, touch your ear!"

The mistake is to introduce abstractions too early in training. If a vocabulary item is not assimilated in a few trials, this is a signal that students are not perceptually ready to incorporate the item. Don't fight it! Rather, delay the item until the students have expanded their understanding, then try again later in training.

Is any homework assigned?

Usually not, but this does not mean that it is inadvisable. Through trial-and-error, each instructor discovers what mix of activities produces the best results.

One French teacher, for example, who used this approach with kindergarten children was asked by parents to make cassette tapes of each lesson so that, at home, the mother could learn French by acting along with her child as a model.

How does this concept apply to more advanced students?

One instructor received a summer fellowship from Princeton to help increase the English speaking skills of young scientists from other countries who would be working for the coming year in American universities. The instructor anxiously debated with herself whether a strategy based on commands would either be too elementary or perhaps offensive to these people who had studied English in their own schools for many years and had outstanding accomplishments in science. The safest approach would be to use a traditional method with which the students were familiar.

Ignoring the safest approach, the instructor decided to see what would happen when a command strategy was used. The results were spectacular. Students responded with great enthusiasm and keen interest. Even though they had many years of textbook English, their understanding of spoken English was rather rudimentary. With an instructional strategy based on the imperative, English could be internalized and integrated in chunks rather than word by word as they had experienced in their own schools.

Are there any teacher preconceptions which could block the successful application of this strategy?

There are three preconceptions which should be neutralized. The first is the *illusion of simplicity*. This seems to be an affliction of native speakers who have overlearned their language to such a keen state of perfection that it is perceived as a simple task. One then tends to move too rapidly and make large jumps that produce acute distress in students.

Secondly, the illusion of simplicity may result in a tendency to be *over-ambitious* for students. The teacher then pushes and rushes ahead, rather than moving gingerly but with a gradual transition from point to point. Perhaps the advice here is to relax and enjoy the venture along with the students. Let it unfold and develop and evolve.

The third difficulty, especially for native speakers, is a *narrow tolerance for errors in speaking*. Remember—we babbled before we talked and scribbled before we drew. In the development of any skill, there is a natural transition from gross to fine detail.

How does this procedure increase the teacher's creativity?

Since each student is continually emitting action responses, the instructor has an accurate "reading" of individual student progress at all times.

Secondly, the massive feedback from student behavior seems to stimulate teacher creativity. For example, Pat Overall, in the San Francisco Bay Area developed a way of expanding the confinement of the classroom. She commissioned an artist friend to draw huge pictures on stiff cardboard. Each picture was a different environmental scene such as the living room, kitchen, bathroom, the street, and the inside of an office. Then some students were positioned at different locations in the room, each holding a different environmental scene. Other students would be directed in Spanish to a location such as the bathroom and responded to utterances as, "Touch the sink! Touch the tub! Turn on the faucet, wet your hands, put soap on your hands and wash your face!" (Incidentally, you may see this innovation in our documentary film, "Children Learning Another Language: An Innovative Approach," which is described on page 117).

How is "error detection" used as a way to increase student self-confidence?

Each teacher who tries an instructional approach based on commands, seems to invent an exciting new twist. For example, Karen Bouldin from San Diego developed a procedure of "error detection" to increase the self-confidence of her students who were learning English.

It goes this way. Not in the beginning, but as the training progressed, Bouldin would periodically utter a wrong command. For instance, with a book in her hand she would say, "Shirou, take this *glass* from my hand and put it on the table!" Instantly, students would spontaneously correct her with, "It's not a glass! It's not a glass! It's a book!"

Students developed more and more confidence through "error detection." Of course, this can be over-done. But, if applied conservatively, it could enhance student self-confidence, and encourage independency from the teacher as an authority figure. For instance, Bouldin reported that eventually her students had the courage to walk in spontaneously on administrators and start a conversation such as, "Hello. My name is Kim. What is your name? How old are you? Are you married? No? Why not?"

Do you correct mistakes that students make in production?

Yes, but since we operate on a developmental theory to explain production, our feedback is modeled after the feedback which parents give to children learning their first language.

You notice that for infants, parents begin with an extremely wide tolerance for distortions. In fact, parents try to encourage any attempt at infant speech by even imitating the infant's distortions (e.g., "Does sweetheart want an 'abdung' or a 'peepunch'?").

As the child develops, a parent gradually narrows his or her tolerance for production or grammatical errors. Eventually, a tolerance which began as wide as the Grand Canyon becomes as narrow as the width of a razor's edge. Hints as to how wide our tolerance is for production mistakes may be seen in our documentary films (see page 116).

Remember, when the student begins to speak, the individual's entire attention is directed at trying to produce, so the student cannot attend efficiently to feedback from the instructor. Thus, feedback should not interrupt a student in the middle of an attempt to express a thought. The feedback should be gentle, rather than harsh and sharp. And the feedback should be modified by a wide tolerance for errors. The instructional goal should be uninhibited communication that is intelligible to a native speaker. We want students to talk and talk and talk. Eventually, they can be fine tuned for more perfect speech.

We have observed that as the student acquires more and more skill at understanding what is heard, more and more attention units, so to speak, are freed to receive phonological corrections from the instructor.

How can the imperative improve pronunciation?

Harold and Dorothée Palmer advocated in their classic book, "English Through Actions" (1950), that students should be silent for many, many hours of initial classroom instruction during which time the instructor uses "imperative drills" to direct the students in a complex network of movements.

As a hypothesis, the students, during this long time period of silent acting when the instructor utters a command, are internalizing a model of the target language which helps the student monitor and self-correct the individual's own speech. Of course, when the student begins to speak, pronunciation will not be perfect; but as the assimilation through the imperative continues, the internalized "voice in the head" becomes clearer and clearer. The result is more and more skill at error-detection in one's own speech and that of others.

How do you know when an individual student is ready to begin speaking?

The most direct way is to ask the student. Usually after 10 to 20 hours of training the instructor will ask for volunteers, and students who are ready seem to respond. Eventually, everyone will respond eagerly to an invitation to reverse roles and utter commands that direct the behavior of the instructor and other students.

Frequently, students will press the instructor for the opportunity to speak and often, utterances will spontaneously come from students.

The important thing to remember is *not* to pressure the students to produce before they are ready. Readiness to speak seems to be a developmental phenomenon in which the student must internalize a large sample of the target language before the production mechanism is activated. (For more on this concept of production, read Winitz and Reeds, 1975 and Nord, 1975 and 1976.)

After how many hours of training should the instructor introduce role reversal?

It roughly varies from 10 to 20 hours. The students themselves will give you many indications when they are ready to try speaking commands that will direct the instructor and their co-students.

As an example of this readiness, in one experimental German course, the intent was to delay speaking for one semester, but after 12 hours of understanding training, the students spontaneously began to utter commands and they insisted on the opportunity to try production during class time. Their insistence was a signal of readiness which we responded to with the introduction of role reversal. (See Asher, J. J. "Children's first language as a model for second language learning," *Modern Language Journal*, 1972, 56 (3), 133-139.)

Can production be taught?

This is a controversial issue, but we are inclined to agree with Winitz and Reeds (1975) and Nord (1975, 1976) that production cannot be taught. Production can be shaped perhaps, but not directly taught.

There are three reasons for the radical conclusion that production cannot be taught. The first is the observation that in acquiring one's native language, production always shadows listening comprehension throughout childhood which suggests a developmental sequence in which the appearance of speech is contingent upon an expanding internalized map of the target language. In a child's development, speech always lags behind listening understanding.

Secondly, puberty is a critical factor which determines whether one will ever achieve a near-native pronunciation in a second language. For example, Asher and García (1969) did a study of Cuban immigrants to the San Francisco Bay Area and found that if a person arrived in the USA *after* puberty, there was only a rare probability that the individual would achieve a near-native pronunciation no matter how many years the individual lived in America. While puberty seems to be a critical time in the determination of native-like pronunciation, it is not related to how fast one can acquire listening skill (Asher and Price, 1967).

There is a third reason why production may be a developmental event like the appearance of walking in the infant. And that is individual differences. Teachers of a second language often have a strong conviction that their teaching procedure produces excellent speech. This may be an illusion if the conclusion was based on selected data. That is, by Level II, according to Lawson (1971), 64% of all students who started in Level I have dropped out. By Level III, 85% of all those students who started in Level I have dropped out, and by Level IV, 96% of the students who started in Level I have dropped out. In classes beyond Level I, teachers are observing a smaller and smaller group of students who are able to produce fine pronunciation, not necessarily because of instruction, but probably due to a high aptitude for languages. The group is so small that by Level IV, less than 5% of those who started language training in Level I, still remain.

Our conclusion, then, is that production is a natural and spontaneous event following far behind the internalization of understanding. Once speech appears, it can be gently shaped—but not forced into perfection.

If you permit errors in production at the beginning, won't students learn "bad habits" which will be difficult to correct?

This depends on whether production is directly teachable or developmental. Our hypothesis is that production is primarily a developmental phenomenon.

Therefore, just as a parent cannot teach an infant to walk or talk, an instructor cannot directly teach a student to speak a second language. The appearance of speech will emerge at a point of readiness in perceptual development. The student must internalize a large portion of the language code before there is readiness to produce. Now, when speech appears in one's first or second language, there will be many, many distortions. Gradually, in time, the distortions will be reduced.

However, whether the student's production will ever match a native speaker seems to be contingent on two factors: one is puberty and the other is individual differences. The data (Asher and García, 1969) strongly suggest that the probability is extremely slight that one will achieve a near-native pronunciation if the language training starts after puberty. Even though most post-puberty students will probably retain an accent, the individual can, in time, realistically expect to achieve speech that is understandable and acceptable to a native listener.

How do you ask questions using the imperative?

First of all, asking questions is not introduced too soon. This is delayed until a large amount of understanding has been internalized. Then there is a sequence of a command followed by a short-answer question such as: "Juan, put the pencil on the table! Maria, did Juan put a pencil on the table?" The *answer* expected will be "yes" or "no."

Later, longer answers can be elicited in this sequence: "José, write your name on the chalkboard! What is your name?" The answer can be "José García," or "My name is José García." Gradually, students will develop more and more skill in expanding their spoken responses. We do not rush this process. We do not force it. With patience, responses appear and in time, they become expanded. Remember, it may be a mistake to demand behavior from students that they are not ready to produce. This only generates an experience of failure for the student and frustration for the instructor.

As the course develops, do the instructor's goals shift?

Yes, there is a shift from gross to fine detail. In the beginning, students are responding to chunks of language without focusing on the subtle features. As training advances there is more fine tuning to smaller and smaller details.

You begin with a wide tolerance for student speech errors, but as the training progresses, the tolerance narrows. An analogy is the tolerance parents have for distortions in their children's speech. What is rewarded at one age with remarks as "How cute! How darling!" is punished at a later age with sharp parental comments such as, "It's not 'Me and Jeff brang in the groceries,' but 'Jeff and I brought in the groceries.'"

Remember that as students progress in their training, more and more attention units are freed to process feedback from the instructor. In the beginning, almost no attention units are available to hear the instructor's attempts to correct distortions in speech. All attention is directed to producing utterances. Therefore the student cannot attend efficiently to the instructor's corrections.

How far can you go with this idea?

We believe that all grammatical features in the target language can be communicated through the skillful use of the imperative. In addition to structural features, we know that concrete vocabulary items are easily assimilated through an instructional strategy based on the imperative, and with instructor creativity, most abstract vocabulary items are learnable through this approach.

However, we are not advocating only one strategy for learning. Even if the imperative is the major or minor format of training, variety is critical for maintaining continued student interest. The imperative is a powerful facilitator of learning, but it should be used in combination with many other techniques. The optimal combination will vary from instructor to instructor and class to class.

What kind of teacher preparation is recommended?

A well-organized teacher's workshop is excellent preparation. Successful workshops have been structured with an introduction using either documentary films (see page 116) or a live demonstration. There should be a presentation of the rationale behind the approach, and then each instructor should practice with students under the guidance of a teacher experienced in the approach. There should be frequent follow-up sessions because once instructors begin their own classes, they become aware of many questions they would like to ask.

If no workshop is available, instructors should see the films, read the research articles, and acquire instructional materials such as this book.

After one achieves understanding of spoken language, what is the transfer-of-learning to reading and writing?

It will be extremely high, especially if there is a good fit between the phonology and orthography of the target language. For instance, Spanish sounds the way it is written; therefore there should be a large amount of positive transfer from understanding, achieved through the imperative, to reading and writing.

What is the optimal design of a classroom?

The usual classroom with students sitting in rows is acceptable and workable but *not* the ideal environment. The optimal design for teaching with this approach is a large area with six to twelve movie sets. Each set would have three sides that are movable. The sets would represent life situations as the living room, the kitchen, the bedroom, the bathroom, a store, and the park.

A class of students would begin with interaction in the living room for a series of lessons until each student can respond immediately to all features in the living room. Of course, as students assimilate vocabulary through commands, they will simultaneously be incorporating the grammatical structure of the target language. (e.g., "Juan, walk to the sofa! Sit on the sofa and throw the pillow to Mike! Mike, run to the window, open it and throw the pillow out the window! Maria, if Mike throws the pillow out the window, run to the picture and turn it facing the wall! If Mike does not throw the pillow out the window, sit on the chair near the guitar!")

After a class of students works through one set, they move to the next. As a result of the students acting their way through the movie sets in response to the instructor's commands, there should be a massive internalization of structure and useful vocabulary in the target language.

What is the ideal group size?

Probably 20 to 25 students, but many instructors have successfully functioned with 60 or 70 students at a time. Instructors teaching Spanish to adults for three hours one night a week report that 60 people increase the excitement.

One instructional strategy for very large groups is to utter commands in the target language and then model by responding yourself with the appropriate action. Then divide the students into small groups and give each group a cassette recorder which is used to play back a series of commands you have just modeled. Members of each group then listen to the tape and respond with actions to the spoken commands.

How does this approach compare with the Silent Way?

There are similarities in that both use commands to manipulate the behavior of students. For instance, in the Silent Way, students are directed to "Pick up the longer rod!" "Take the red rod!" and so forth.

One difference is the point in training when students produce the spoken language. In the Silent Way, an attempt is made to "fine tune" pronunciation immediately. In our approach, there is a delay in production until students indicate a readiness to speak. Another difference is that the content of our material tends to manipulate the total body movement of students. In the Silent Way, students sit and are directed to handle abstract materials such as rods of different shapes, sizes, and colors.

How does this approach compare to the Berlitz method?

As we understand Berlitz, there is a one-to-one interaction between instructor and student. Immediately, from the beginning the student is pressed to speak, and commands from the instructor are only used occasionally.

In our approach, commands are the dominant feature with other techniques as "questions and answers" integrated later as supplemental features. Also, there is a delay in speech until there is evidence that students are ready.

Can this be applied to learning sign language?

Professor Paul M. Culton, who is Chairman of the Hearing Impaired Program at Golden West College in Huntington Beach, California, suggested this idea. There should be an instructor and an aide, both of whom know sign language.

The instructor makes, for example, a sign for "stand up" and the aide, sitting in between two students, stands up. Next, the sign for "sit down" and the aide, together with the students, sits down. Then, the procedure continues to develop in the same manner as when the target language was spoken. That is, basic commands are expanded into more and more complex linguistic patterns.

It is important that one person—the instructor—gives commands in signs, while a different person—the aide—responds with the physical action. If the instructor gives the sign, then makes the action response, there is often confusion in the student's mind as to where the sign ends and the action begins. The action is mistaken as being part of the sign.

How do you make the transition from the imperative to other grammatical structures?

We have observed that most, if not all, grammatical features in a language can be nested in the imperative. That is, you can use the accelerative effect of the imperative to teach almost any grammatical constituent.

Consider these illustrations:

Future tense. "Luke, walk to the door! When Luke walks to the door, Maria *will* write Luke's name on the chalkboard."

Past tense. "Abner, run to the chalkboard!" After Abner has completed the action, the instructor says, "Josephine, if Abner *ran* to the chalkboard, run after him and hit him with your book!"

Present tense. "Luke, walk to the window! When Luke *walks* to the window, Mary will draw Luke's face on the chalkboard."

Richard Pugh reported that he has obtained excellent results with the imperative in shaping the production of correct grammatical forms in Spanish of "gifted" 6th graders. In the first year, the students amassed understanding of spoken Spanish through the instructor's use of the imperative in which other structural features were nested (e.g., "Give me the pencil that Shirou had in his hand!"). Then in the second year, Pugh used the imperative again, but this time to"fine tune" the students' skill in speaking grammatical Spanish. For example, the instructor said in Spanish, "Jane, walk to the chalkboard and write your name." After Jane completed the action, the instructor said in Spanish, "Jaime, explain what Jane did." Jaime would say, "Jane *walked* to the chalkboard and *wrote* her name."

Since the students already had understanding of spoken Spanish, it was easy for them to focus their full attention on intensive practice designed to "fine tune" their speech to produce correct grammatical forms.

What are novel utterances?

Novel utterances are recombinations of constituents you have used directly in training. For instance, you directed students with "Walk to the table!" and "Sit on the chair!" These are familiar to students since they have practiced responding to them. Now, will a student understand if you surprise the individual with an unfamiliar utterance that you created by recombining familiar elements (e.g., "Sit on the table!"). This would be a novel utterance.

Why are novel utterances important?

We feel that skill in understanding novel sentences moves the student in the direction of true fluency. If students only understand the exact sentences you used in training, the program would be a failure. The goal is *not* for input to equal output, but for output to be *more than* input.

When students demonstrate that they comprehend novelty, they are showing that they have achieved the flexibility to reorder elements, which is crucial to fluency.

Why does this procedure produce long-term recall?

One possible explanation is the *motor skills hypothesis.* The procedure may have long-term recall for the same reason that any manual skill such as ice skating, bicycling or swimming has long-term recall.

That is, in the initial learning, there was keen activation of the kinesthetic sensory system or "muscle learning," as it is sometimes called.

By contrast, in the usual foreign language classroom, the kinesthetic sensory system is only occasionally activated. Students most frequently sit quietly in rows, listen to the teacher and repeat what the teacher says, or mimic a dialogue they have learned by rote memory. The most powerful teaching-aid available—the student's muscular response system—is rarely used.

A second explanation is the *believability hypothesis.* Student resistance to the assimilation, storage, and retrieval of information may be a function of "believability." For example, translating "Tate" into stand up and "Suware" into sit down has low believability. The unconscious logic may be this: How can "Tate" mean stand up when I have learned through thousands of previous experiences that when I heard the utterance, "Stand up," I have observed the physical behavior of myself and others standing up. Since the utterance, "Stand up" means to stand up, how can "Tate" mean to stand up? The English utterance, "Stand up" has high believability while the Japanese utterance, "Tate" has low believability. The hypothesis is that when there is a conflict between high and low believability datum, the high will tend to dominate.

The resistance can be short-circuited, according to this hypothesis, by generating factual experiences. For instance, if "Tate" does not mean to stand up why did my body perform this action every time the instructor said "Tate"? And if "Suware" does not mean to sit down, why am I sitting down after that utterance is spoken? It may be extremely difficult to deny factual input in the form of primary experiences, but easy to deny unconsciously the validity of a statement by the instructor that an alien noise coming from his mouth means what he says it means.

Still a third explanation is the *right-hemisphere-of-the-brain hypothesis.* According to Gazzaniga (1967) and others, studies in which the right and left hemispheres of the brain are separated, indicate that the right side processes kinesthetic input while the left processes symbolic input such as language. It may be, for reasons still obscure, that optimal assimilation of a language requires input to both hemispheres of the brain. The command-action strategy may generate input to both the right and left hemispheres while an audio-lingual format or a translation procedure seems to be input to the left hemisphere almost exclusively.

Can students learn merely from watching a model perform?

Yes, there is at least short-term memory from observing a model perform in response to commands. For long-term memory, the research (Asher, 1969a) suggests that each student should follow-up the observation of a model by performing individually.

How fast should the instructor move students? What is the ideal pacing?

This will vary from group to group and student to student. One guideline is to move students fast enough for continual action but not so fast that they experience failure by making mistakes. You want each move to be successful. You should have a smooth, graceful transition from action to action. This is why a prepared script or outline is important.

Directing your actors for continuity and optimal movement is acquired through experience. The more you try it, the more proficient you become.

Can students perform any actions in their seats?

Yes. This can be done through pantomime and by using a set of props which belong to each student. For instance, students in one class had numbers and colors on cardboard flash cards. In Spanish, the instructor would direct students, either as a group or individually, to "put 2 next to 1! In a row, put down 10, 11, and 12!" "Put 21 under 17!" "Put 50 on top of 6!" Students not only quickly learned numbers and colors but they also aquired important "function" words such as *on, off, under, over, next to,* and *behind.* Incidentally, the effectiveness of this procedure may be seen in the 16 mm color film, "Children Learning Another Language: An Innovative Approach" (see page 117).

How much repetition is necessary when the instructor models by uttering a command and acting along with students?

There is no universal rule. As a hint, the behavior of your students will continually signal you what to do next. For instance, if a student is hesitant or confused or rather slow to respond, the message to you is that more trials are needed.

The ideal is to repeat until the student is confident, secure, and can successfully perform alone. There will be individual differences and with experience you will get more and more insight into pacing.

Is there some point in training when students themselves ask to memorize *rules, grammar or idioms?*

Strangely, that is exactly what happened with night school adults learning German through actions. After about 60 hours of training, the students said they were ready to *memorize* fine points of grammar. They asked for grammatical explanations and were eager for rote learning of idiomatic expressions and other features.

Dr. Janet King Swaffar at the University of Texas observed a similar phenomenon. After 17 weeks (about 85 classroom hours) of internalizing German through the imperative, "classes expressed an independent desire to do regular memorization . . ." The students, at this point in training, recognized the value in ". . . rote learning of principle parts of verbs, mastering the rules of German word order, and learning idiomatic prepositional phrases. (Therefore) a grammer text was assigned as supplementary reading. However, . . . actual discussions of grammatical points remained limited to the five minute period at the end of the class hour or outside consultation between individual students and instructor." (Page 30, Swaffar and Woodruff, 1978.)

The important thought here is that when the students were ready, as indicated by their requests later on in training, memory exercises and rote rule learning were introduced. The implication is that when students are *ready*, rote learning can be a productive supplement to their action training.

How would you summarize the basic characteristics of this approach?

It is based on the premise that people are biologically wired to acquire a language in a particular sequence. The sequence is visible from observations of how children acquire their first language.

Before the child can utter anything more intelligible than "mommy" or "daddy," that individual has internalized a sophisticated understanding as shown when the infant accurately responds to commands as "Dave, pick up your red truck and put it in your bedroom!"

Further, we know that 1/3 to 1/2 of all utterances (Friedlander, 1972) directed at the young child are commands such as "Don't make a fist when I'm trying to put on your coat!" We hypothesize that to be in harmony with the biology of language acquisition, the sequence should be that understanding comes before speaking and is always further advanced than speaking. Understanding is probably a necessary condition for speech to appear. The achievement of understanding is accelerated by presenting the language through the imperative.

When the child has internalized enough of the language code to be perceptually ready, speech will appear spontaneously. Speech is like walking. Any attempt to force its appearance before the child is ready, is futile. And when speech occurs, there will be many distortions, but year by year, the distortions will gradually extinguish.

The biological wiring as manifested in children's language development is still operative for learning a second language, no matter what the age of the learner. The only critical difference is pronunciation. Students beyond puberty who are trying to acquire a second language have a low probability of achieving a near-native pronunciation. The probability is high that most of these students will always have at least some accent (Asher and García, 1969).

What about future research? What is still unknown?

What is being presented is not a formal method nor an elaborate technique, but an experimental concept which can be used creatively by the classroom teacher to get and sustain an unusually high level of student motivation.

Even though there is 15 years of experimental research to support an instructional strategy based on the *imperative,* much work remains to be done. For example, here are some unsolved problems which advanced students may wish to explore in a master's or doctoral thesis:

- When students experience language acquisition with this strategy for four to eight years in school, will distortions in speech gradually extinguish?
- What is the interaction between language aptitude and individual differences in student achievement with the imperative?
- Under controlled conditions, how does the effectiveness of this strategy compare with the Silent Way, Berlitz, the audio-lingual approach, and the intensive method as practiced at the Defense Language Institute?
- What other innovations will increase the learning impact of the imperative?
- Specifically, how does body movement in response to commands facilitate long-term recall?

PART III

CLASSROOM LESSONS

The First Class

Motivation of students. One powerful way to motivate student interest is to show one or more of the documentary films (see page 116) which demonstrates what will be done and the language skills achieved by other students. Another excellent approach devised by Ramiro García of San Jose, California is to tell students attending their first class in Spanish: "When you leave here you will understand perfectly everything I am going to say next." Then García would rapidly utter about ten commands in Spanish. The immediate reaction of students is keen interest and skepticism. Many say, "Who, me understand everything you just said? After one session? Never!" Still a third way is to simply demonstrate the approach with a few students.

For English as a second language, Carol Adamski has found that at least a brief explanation of the theory, goal and instructional format is most helpful in setting students at ease and quickly involving them in the action. Since a variety of languages are spoken in a beginning ESL class, an explanation is not always possible. However, beginning students often come to class with a relative or friend who speaks some English and can translate. And, often there is one student in the school who can act as a translator.

Orientation of students. If you would like to further orient your students with a detailed explanation of the theory behind this approach, the following rationale may be helpful:

The first step in learning another language is to internalize the code of that language. You will internalize the code in the same way you assimilated your native language which was through commands. Like most of us, you probably have amnesia for your infancy but research suggests that many, many of the utterances directed to you when you were a baby—perhaps half of what you heard—was in the form of commands such as "Don't spit up on your blouse!," "Give mommy a big kiss!," "Hold daddy's hand!," or "Look at the bird on the branch of that oak tree!" So what I am saying is that, as an infant, you probably deciphered and internalized the code of your first language in a chain of situations in which people manipulated and directed your behavior through commands.

For hundreds of hours you were silent except for babbling, but during that time you were deciphering that important code. You were sorting out the patterns that would transform the noise coming from people's faces into information. It was only after many months of decoding that you began to speak and even then your understanding was far in advance of your speaking skill and it remained that way for years. Well, that's the way you will enter this new language—through commands. I will utter a command and act along with you for several times. Then each of you will act alone when I give you a command. Gradually, the entire code of the new language will be visible to you and spontaneously your tongue will produce utterances in the new language. Let's begin. I need four volunteers.

Let's begin. Using hand signals, motion four students to come up to the front of the classroom. Then gesture for two students to sit on either side of you facing the class. Other students in the class are often seated in a semi-circle so that there is a rather large space for the action.

Then say, "Stand up!" and immediately stand up as you motion the students seated on either side of you to stand up. Next say, "Sit down!" and immediately sit down along with the four students. If any student tries to repeat what you have said, signal silence by touching your lips with your index finger. Then say, "Stand up!" and the group, including the instructor, should stand up; and then "Sit down!" and all sit down. Repeat the utterance "Stand up!" and "Sit down!" each followed by the appropriate action until all respond confidently, without hesitation.

Then the command is "Walk!" and all walk forward. The next commands are "Stop!" "Turn!" "Walk!" "Stop!" "Turn!" "Walk!" "Stop!" "Jump!" "Turn!" "Walk!" "Stop!" "Jump!" "Turn!" "Sit down!"

By observing the hesitation or non-hesitation of students, you can make decisions as to how many more times you should model with the students. For cues about student readiness to try it alone, after uttering a command, delay your own response slightly to give the students a chance to show they understand and to decrease their dependency on you.

When you think the students are ready to try it themselves, sit down and utter commands which the students as a group act out. As you progress in a routine, it is important to vary the order of commands so that students do not memorize a fixed sequence.

By observing the group, you can decide when individuals are ready to try it alone. Certain students seem more confident and ready than others, so begin with those people. One by one, use gestures to invite each student to try it alone. Next, invite students from the audience to try. If you can memorize each student's first name in the beginning of the class while you take roll, you can then call out individuals from the audience with, "Juan, stand up!" "Walk!" and so forth.

Of course the concept of a command implies an authoritarian harshness, but this is not what is being advocated. The commands are given firmly but with gentleness and pleasantness. The kindness, compassion, and consideration of the instructor will be signaled in the tone of voice, posture and facial expressions. You are the student's ally and they will sense this in the way you direct their behavior.

Another hint is this: Students will be quite literal in their interpretation of what an utterance means. You must be careful to make "clean" responses that are uncluttered with extraneous movements or gestures. For example, one instructor would say "Turn!" then unconsciously move his head in either direction and then turn. Whenever the students heard "Turn!" they would swivel their heads from side to side and then turn. Remember, the students are watching every move you make and if you add irrelevant cues, they will internalize them as a false part of the meaning.

When the students can individually respond quickly and accurately to "Stand up!" "Sit down!" "Turn around!" "Walk!" "Stop!" and "Jump!" they are ready for an expansion of utterances that will move students to different locations in the room. With a few students, begin the expansion with:

Point to the door. ***(You and the students point to the door.)***
Point to the chair. ***(You and the students point to the chair.)***
Point to the table. ***(You and the students point to the table.)***

After you have uttered the commands and pointed with the students, say:

Point to the door. Walk to the door. ***(You and the students point to the door; then you all walk to the door.)***

Touch the door. ***(You all touch the door.)***

Now try:

Point to the chair. Walk to the chair. ***(You all point to the chair; then walk to the chair.)***

Touch the chair. ***(You all touch the chair.)***

Next try:

Point to the table. Walk to the table. ***(You all point to the table and then walk to the table.)***

Touch the table. ***(You all touch the table.)***

At this point, say:

Point to a chair. ***(Each student points to a chair.)***

Walk to a chair. ***(The students walk to their chairs.)***

Sit down. ***(The students sit down.)***

You sit down also and direct *individual* students with commands as:

Maria, stand up. ***(Maria, who is sitting next to you, stands up.)***

Walk to the table. ***(Maria walks to the table.)***

Point to the door. ***(Maria points to the door.)***

Walk to the door and touch the door. ***(Maria walks to the door and touches the door.)***

Novelty

Maria, point to a chair. ***(Maria points to a chair.)***

Jump to the chair. ***(You have now uttered a novel command—one Maria has not heard before.)***

She has heard "Jump" and "Walk to the chair," but *not* "Jump to the chair." Usually, Maria will delight you and the other students by responding correctly. If not, you demonstrate by uttering:

Jump to the table. ***(Then you jump to the table.)***

Or perhaps you say,

Juan, stand up. ***(Juan stands up.)***

Then you say,

Juan, jump to the door. ***(Usually Juan will respond correctly by jumping to the door.)***

Then return to Maria with,

Maria, jump to the chair.

Now try:

Eduardo, stand up. ***(Eduardo, who was in the audience, stands up.)***

Eduardo, walk to the table. ***(He walks to the table.)***

Now point to the table. ***(He points to the table.)***

Now touch the table. ***(He touches the table.)***

Eduardo, point to a chair. ***(He points to a chair.)***

Walk to the chair and sit down. ***(He walks to a chair and sits down.)***

Now try a novel command with Eduardo. He has been responding quickly and confidently to utterances he has heard you use to direct other students. Try a recombination of familiar constituents (i.e., a novel command). Try this:

Eduardo, stand up. ***(He stands up.)***

Walk to the table. ***(He walks to the table.)***

Now sit on the table.

Usually Eduardo will not disappoint you, but if he does not respond, do *not* press him by repeating the novel command. Rather, say:

Walk to the table ***(and you walk to the table).***

Sit on the table ***(and you sit on the table).***

Or, illustrate with another student by saying:

Maria, sit on the chair. ***(Maria sits on the chair.)***

Maria, stand up. ***(She stands up.)***

Maria, sit on the chair. ***(She sits down on the chair.)***

Maria, stand up and walk to the table. ***(She walks to the table.)***

Maria, sit on the table.

With practice you will become extremely skilled at recombining utterances to produce novel commands which students respond to correctly. Novelty is not meant to trick the student. We expect a successful response to each novel utterance. The intent is first to encourage flexibility in understanding the target language in the richness of recombinations. Secondly, novelty is a keen motivator. The surprises will delight both you and the students. And thirdly, student self-confidence is enhanced because they are aware that they instantly understood an unfamiliar utterance—one they had never heard before in training.

Introduce more vocabulary. After individual students are responding rapidly and confidently, add new vocabulary such as window, light, ceiling, floor, clock, wall, and chalkboard. As a rule of thumb, be sure students are responding confidently to three new items before you try the next set of three. Too many items at one time is confusing and merely slows down the learning process. Since there is continual interaction with the students, you will have abundant cues from their behavior that will tell you when they are ready to continue with something new.

You are constantly monitoring their progress. You are able to "read" where each student is at all times. Relax! Don't be too ambitious and rush ahead so fast that the students experience failure. Each move—familiar or novel—should be a success for the student.

Enjoy the adventure with them. Keep the action moving briskly. As a hint, the pace is fast-moving because students assimilate the target language through their bodies very rapidly. Therefore have an outline or script because the movement of the learning experience tends to be faster than the instructor is able to think spontaneously.

NOTE

The content to be presented in the next 53 classroom lessons is based on a training log used by one instructor to teach English as a second language. Each class was a three-hour session with adults from ages 18 to 69. The nationalities of the students were Japanese, Chinese, Greek, Russian, Korean, and Latin American.

The class size was approximately 25 students, which varied from day to day as new students continued to join the group throughout the year. The daily three-hour classes were held five days a week.

The material you will read next is for 159 hours of classroom instruction. The content is flexible and can be shifted around without negative consequences. The criterion for including a vocabulary item or grammatical feature at a particular point in training is ease of assimilation by students. If an item is not learned rapidly, this means the students are not ready for that item. Withdraw it and try again at a future time in the training program. The guideline for inclusion is this: If students do not assimilate an item in a few trials—preferably the first trial—they are not ready. Delay the introduction of that item until a future time.

The Second Class

Review. The instructor selected a *small group* from the audience and spoke English to move them, beginning with:

Stand up.
Sit down.
Stand up.
Walk.
Stop.
Turn.
Jump.
Sit down.

Then she expanded to:

Walk to the window.
Touch the window.
Walk to the table.
Touch the table.

Walk to the door.
Touch the door.
Walk to the chair.
Touch the chair.

After a small group performed, the instructor manipulated the behavior of *individual students* selected at random. She said:

Juan, stand up and walk to the door.
Maria, stand up and walk to the window.
Jaime, walk to the table and sit on the table.

Notice that the instructor is the director of a stage play in which the students are the actors. You can "feel" the pace that is optimal for your students. The objective is to move students as rapidly as they are able to respond successfully. Remember, your intent is not to trick the students with complexity beyond their development. Your goal is continuous student success. Therefore, you should move students in a logical progression.

New commands. In the semi-circle, the instructor had a table on which were pencils, books, and papers. She said, "Juan, stand up and walk to the table!" When he had responded, she led him around the table so that both the instructor and the student faced the class with the table in front of them. Then she said:

Touch the pencil. ***(She and the student touched a pencil.)***
Pick up the pencil. ***(She picked up a pencil and gestured for Juan to pick up a pencil, which he did.)***
Put down the pencil. ***(They both put their pencils on the desk.)***
Touch the book. ***(They both touched a book.)***
Pick up a book. ***(They both picked up a book.)***
Put down the book. ***(Juan put down the book before the instructor could move, which indicated that assimilation was occurring.)***
Touch the paper. ***(Now she delayed her response slightly to let Juan demonstrate his understanding.)***
Pick up the paper. ***(Again she delayed a moment or so to let Juan make the correct action, which he did.)***
Put down the paper. ***(Immediately Juan put the paper on the desk.)***

Once Juan was responding quickly and accurately, the instructor called two other students to the table and moved them through the routine of:

Touch the book.
Touch the paper.
Touch the pencil.
Pick up the book.
Pick up the paper.

Pick up the pencil.
Put down the paper.
Put down the book.
Put down the pencil.

Then the series was varied with commands as:

Pick up the paper and the pencil.
Put down the paper only.
Now put down the pencil.
Pick up the pencil and the book.
Put down the book but do not put down the pencil.
Pick up the paper.
Do not put down the paper.
Now, put down the paper.

Notice that "small" words as "now," "only," and "not" were presented in context and seemed to be assimilated easily.

Next, two other students were moved rapidly with the routine which was expanded to include:

Open the book. *(The instructor did it with the students the first time.)*
Close the book. *(She closed the book and the students closed their books.)*

Novel commands. When students selected at random were able to perform quickly and confidently, familiar utterances were recombined to produce commands the students had never heard before but could instantly understand. Examples would be:

Jaime, stand up. Walk to the table. Pick up the pencil and paper. Walk to the window and *put the pencil on the floor. Put the paper on your chair.*
Maria, stand up. *Pick up the pencil from Jaime's chair* and put the pencil on the table.
Eduardo, pick up the book and *put it on Juan.*

To maintain the pace, it is wise to have a long list of novel commands (i.e., recombinations of familiar utterances) which you have prepared ahead of time. If a student is baffled, do not press; but simply try the same command with another student or act it out yourself.

New material. At this point in the three-hour class, the instructor introduced the following lexical items:

Name	I will write my name on the board. Juan, run to the chalkboard and write your name.

	Jaime, go the chalkboard and write your name. Everyone, write your name on your paper.
Address	I will write my address on the board. Delores, write your name and your address on the chalkboard. Write your address on your paper.
On	Maria, pick up the book. ***(The instructor and Maria pick up a book)*** and put it *on* the chair. ***(They put their books on the chair.)*** Maria, put the book *on* the table. Put the book *on* your head.
Under	Jaime, pick up the pencil. ***(The instructor and Jaime pick up a pencil)*** and put the pencil *under* a chair. ***(They put their pencils*** under ***a chair.)*** Jaime, pick up your pencil and put it *under* the table. Now put the pencil *under* the book.
Numbers from 1 to 10	I will write the number 1 on the board. I will write number 2. I will write 3. ***(This continued through the number 10.)*** Rita, write the numbers 1 and 2 on the board. Miako, write 3. Jeffe, write 4 and 5.
Head	Pablo, touch your head ***(and the instructor touched her head while Pablo touched his).*** Everyone, touch your head. Wing, touch Ramiro's head.
Mouth	Carlos, touch your mouth ***(and the instructor touched her mouth while Carlos touched his).*** Everyone, touch your mouth. Lauro, touch your head. Touch your mouth.

Ear(s)	José, touch your ears. ***(The instructor touched her ears while José touched his.)*** Wing, touch one ear. Now touch both your ears. Miguel, touch Ana's ears.
Eye(s)	Eduardo, touch your eyes. ***(The instructor touched her eyes while Eduardo touched his.)*** Everyone, touch your eyes. Elaine, touch just one of your eyes. Now touch both eyes.
Hand(s)	I will touch Ramiro's hands. Juan, touch my hands. Delores, touch one of my hands. Rita, put your hand on the table. Pablo, put your hands on Ana's head.
Arm(s)	I will touch Rita on the arm. I will touch Jeffe on both arms. Ramiro, touch both of Antonio's arms. Elaine, touch one of my arms.
Leg(s)	I will touch my legs. I will touch one leg. Carlos, touch your legs. Everyone, touch one leg. Touch both legs.

Remember not to introduce too much new material at one time. As a hint, try working with only three new items. When students are responding confidently to those items, try three more.

Review of new material. The instructor uttered one command at a time, then two in a row to move people all over the room. The object always was maximum involvement which can be achieved by continual activity from each student. Do not work with one student too long. Keep an interesting pace by continually calling upon different students. Keep them moving and they will be happy and learning. Incidentally, at this point, the instructor reported that she felt her students were ready to respond to four or five commands in a row.

A final note on novelty. You probably noticed that novelty was integrated into both the review and introduction of new material. Now, you have an abundant content to generate fascinating recombinations that will delight your students and at the same time increase their linguistic flexibility which is critical for the achievement of listening fluency.

Again, as a hint, it is wise to write out the exact utterances you will be using and especially the novel commands because the action is so fast-moving, there is usually no time for you to create spontaneously. Here are more examples of novel utterances used in this unit:

Pick up number three and number seven (each of which was printed on large flash cards) and put "three" on your head.
Put number ten under your chair.
Pick up the book, put the number five in the book and put the book under your arm.
Touch your nose with the pencil.

The Third Class

Review. This was a fast-moving review with individuals, small groups and the entire class. Some of the commands were "Stand up!" "Jump!" "Turn Around!" "Pick up the chair and put the chair on the table!" The instructor used two, three and even four commands in rapid succession.

New commands. Notice that new vocabulary was integrated with familiar material.

Hit	your arm.
	the table.
	Juan.
	me on the hand.
Throw	the paper on the floor.
	the pencil to me.
	the book to Maria.
Give	the book to me.
	the pencil to me.
	the paper to Delores.
Take	the book from me.
	the pencil from me.
	the paper from Delores.
Turn on	the light.
Turn off	the light.

Note: "Turn on" and "turn off" were not optimal at this point in training because the expansion is limited to one possibility which was "Turn on the light!" or "Turn off the light!"

In addition to verbs, the following nouns were introduced through the imperative:

Flower(s)	Pick up the flower and put it under the book. Throw the flower to me. Hit Jaime with the flower.
Magazine(s)	Take the magazine from Maria and give it to me. Put the magazine on the flower. Give Shirou the magazine. Pick up the magazines from the floor and give them to Rita.
Chalk	Walk to the chalkboard, pick up the chalk, and give it to Pablo. Pablo, put the chalk on your head. Maria, take the chalk from Pablo's head and write your name on the chalkboard.
Colors	Jaime, touch the red book. Maria, pick up the blue pencil and throw it to Juan. Juan, give me the pink paper and the yellow chalk.
Numbers (Each number from 1 through 15 was on a large flash card which students manipulated.)	Rita, pick up 11 and 12 and throw them to Jaime. Juan, put 12 and 15 on your chair. Shirou, point to 14.

Hint: As a reminder, the pace is usually so fast-moving that you will not have time to "think on your feet." It is most helpful to write up the network of commands you intend to use, especially the recombinations. Again, we encourage novel commands that are playful, silly, crazy, bizarre, and zany. The element of surprise is exciting for the instructor and the students.

The Fourth Class

Review. All the commands in this review were novel since they were recombinations of familiar constituents. The students usually understood even though they had never heard the exact utterances spoken by the instructor. Examples would be:

Consuelo, pick up the book from the table and put it on Ramiro's nose.

Ramiro, throw the book to me, hit Consuelo on the arm, and draw a funny picture of Consuelo on the chalkboard.

Jaime, walk with Juan to the table. Now, put Juan on the table.

Most students could respond immediately with the appropriate action. If someone did not, the instructor would repeat the utterance and call upon another student to perform it, or she would carry out the action herself.

New commands. Notice that there was no drill in the sense of tedious repetition of the *same* sentence over and over and over. Rather, new items were constantly recombined with familiar elements so that students heard "fresh" sentences—ones they had never heard before, but the novel sentences were so thoughtfully recombined that almost every new command was perfectly understood by the students.

Here are the new verbs:

Draw	a circle around your name. a funny face on the chalkboard and write Miguel's name under it. a table on your paper.
Laugh	at the funny face on the chalkboard. at Juan who is on the table. when I call out your name.
Cut	the paper on the table. around the table which you drew on your paper. your paper in half.
Run	to the window. to the door. to the chalkboard.
Show	Juan your hands. your paper to José. the book to Maria.

Push	the table. the chair. Jaime into his chair.
Pull	the chair back from the table. the door open. my arm.
Scream	when you look at the funny picture Shirou drew on the chalkboard. when Carlos hits you on the arm. when I call your name.

The verbs were combined with these lexical items:

Straight line	Run to the chalkboard and draw a straight line. Use your finger to draw a straight line in the air. José, Jaime, and Carlos—walk to the table in a straight line.
Crooked line	Maria, run to the chalkboard and draw a crooked line next to the straight line. Miguel, walk to the table in a crooked line. Delores, use your finger to draw a crooked line in the air.
Circle	Write the number 13 on the chalkboard and draw a circle around it. Shirou, run to the chalkboard and draw a circle. Then write your name in the circle. Draw a circle on your paper.
Square	Write the number 11 on the chalkboard and then draw a square around it. Maria, write your name on the board, then draw a square around it. On your paper, draw a square. In the square, draw a circle.
Cat	Pick up the cat and give it to Wing. Wing, give the cat to Miako. Eduardo, run to the board and draw a picture of the cat.

Shoulder(s)	Touch Miako's shoulders. Miako, scream and hit Jaime on the shoulder. Touch your shoulders.
Knee(s)	Touch your knees with a pencil. Miguel, run to the table and put your knee on the table. Put your hands on your knees and laugh.
Foot (feet)	Put the book on your foot. Drop the chalk on José's foot. On your paper, write the number of feet that Jaime has.
Hair	If Jaime has black hair, laugh at him. If Miako has blond hair, hit her on the arm. Pull your hair and scream.
Wrist	Put the chalk on your wrist. Touch your wrist with two fingers. Touch the book with your wrist.
Wristwatch	Give me your wristwatch. Put your wristwatch to your ear. Put your wristwatch under your chair.
Between	Draw a straight line between the numbers 11 and 12. Wing, walk between Delores and José. Maria, put your chair between the table and me.
Next to	Write the number 15 next to the circle. Juan, stand next to Wing. Elaine, put your book next to Ramiro's shoulder.
Around	Draw a circle around your name. Walk around the table and scream. With your finger, draw a circle around your ear.

Reading. After the first week of training (12 classroom hours), the instructor distributed the first handout (Exhibit 1) which had all the vocabulary and grammatical structures which the students now understood when they were uttered by the instructor.

It took 15 minutes for the instructor to read and act out each item on the page. The students did not read aloud nor repeat each utterance.

EXHIBIT 1

VERBS

1. stand
2. sit
3. turn around
4. walk
5. stop
6. jump
7. point to
8. touch
9. pick up
10. put down
11. write
12. open
13. close
14. hit
15. throw
16. turn on
17. turn off
18. give
19. take
20. draw
21. laugh
22. cut
23. run
24. show
25. push
26. scream

VOCABULARY

table
chair
window
door
light
ceiling
floor
clock
wall
chalkboard
paper
pencil
address
name
flower
magazine
chalk
cat
book
wristwatch

head
mouth
eye(s)
nose
ear(s)
arm(s)
leg(s)
shoulder(s)
knee(s)
foot-feet
hair
wrist
hand(s)
red
pink
yellow
green
blue
straight line
crooked line
circle
square

my
your
on
under
in
between
next to
around

SENTENCE STRUCTURES

1. Touch the table.
2. Write your name.
3. Turn on the light.
4. Pick up the pink flower.
5. Point to the floor.
6. Draw a circle on the chalkboard.

The Fifth Class

Review. This was a quick, fast-moving review in which a command was given and, as the individual moved into action, another command was uttered to move another student and then still another command. The effect was that many students were in motion almost simultaneously performing different actions. As you practice moving students with commands in the target language you increase your sense of timing so that there is an optimal pace which keeps students continually moving, but not so fast that they experience failure. Every move by a student should be successful.

New commands. These new verbs were introduced:

Eat	the orange.
	the apple.
	the pear.
Drink	the water.
	the milk.
	the coffee.
Raise	the cup from the table.
	the cup to your mouth.
	your arm above your head.
Count	three pencils and give them to me.
	five students and touch each on the head.
	the six papers on the desk and give them to Wing.
Drive	your car (a toy car) to the chalkboard.
	your car around your chair.
	your car to Jaime.
Honk	the horn in your car.
	your horn when you drive past Maria.
	your horn three times.

The verbs were combined with: orange, apple, pear, water, milk, coffee, spoon, knife, fork, cup, sandwich, car, and horn.

Novelty. New material was recombined with familiar constituents for another quick review. Examples were:

Pick up the fork, knife, and spoon and put them on Shirou's chair.
Take the sandwich from Delores, hit her on the arm, and eat the sandwich yourself.
Take a drink of water, pour some on Juan's head, and laugh.

Stand on your chair and jump.
Pick up the red flower and the green chalk. Put the chalk in the cup and put the flower in your ear.

Role reversal. This was an important moment. The students had had about 15 hours of training and the instructor felt that many were ready to speak some English. She invited people to give her commands and she had no difficulty getting volunteers. The first student to speak surprised the instructor by uttering a combination that had never been used in training. The student said, "Jump around the square table!"

As a hint, if you have closed-circuit video equipment, record a sample of each student uttering commands. Video samples of comprehension and speech taken periodically during training are valuable. In future class sessions, you can play back students' earlier performances to help them become more aware of their progress. The contrast between what they did in the 5th class and what they did in the 10th class is an exciting realization.

The Sixth Class

Review. This was a fast-moving warm-up in which individual students were moved with commands as:

Pablo, drive your car around Miako and honk your horn.
Jeffe, throw the red flower to Maria.
Maria, scream.
Rita, pick up the knife and spoon and put them in the cup.
Eduardo, take a drink of water and give the cup to Elaine.

New commands. These verbs were introduced:

Wash	your hands.
	your face.
	your hair.
	the cup.
Look for	a towel.
	the soap.
	a comb.
Hold	the book.
	the cup.
	the soap.
Comb	your hair.
	Maria's hair.
	Shirou's hair.

Brush	your teeth. your pants. the table.

Other items introduced were:

Rectangle	Draw a rectangle on the chalkboard. Pick up a rectangle from the table and give it to me. Put the rectangle next to the square.
Triangle	Pick up the triangle from the table and give it to me. Catch the triangle and put it next to the rectangle. Pick up the triangle and the square and put them on Jeffe's head.
Quickly	Walk quickly to the door and hit it. Quickly, run to the table and touch the square. Sit down quickly and laugh.
Slowly	Walk slowly to the window and jump. Slowly, stand up. Slowly walk to me and hit me on the arm.
Toothpaste	Look for the toothpaste. Throw the toothpaste to Wing. Wing, unscrew the top of the toothpaste.
Toothbrush	Take out your toothbrush. Brush your teeth. Put your toothbrush in your book.
Teeth	Touch your teeth. Show your teeth to Delores. Delores, point to Eduardo's teeth.
Soap	Look for the soap. Give the soap to Elaine. Elaine, put the soap in Ramiro's ear.
Towel	Put the towel on Juan's arm. Juan, put the towel on your head and laugh. Maria, wipe your hands on the towel.

Next, the instructor asked simple questions which the student could answer with a gesture such as pointing. Examples would be:

Where is the towel? [Eduardo, point to the towel!]
Where is the toothbrush? [Miako, point to the toothbrush!]
Where is Delores?

Role reversal. Students readily volunteered to utter commands that manipulated the behavior of the instructor and other students.

As a hint, at this point, do not interrupt the students to correct mistakes in pronunciation. Remember, their entire attention is directed to the monumental task of production. They do not have attention units available to process feedback from you. Any early demand for perfection in speech will tend to inhibit production. Let them talk and talk and talk. Eventually, they can be fine tuned for more perfect production. And as the training progresses, each student will develop more and more sensitivity in error-detection. This process of developing acuity in error-detection may be seen if, on video tape, you periodically capture samples of student production throughout training.

Reading and writing. The instructor wrote on the chalkboard each new vocabulary item and a sentence to illustrate the item. Then she spoke each item and acted out the sentence. The students listened as she read the material. Some copied the information in their notebooks.

Note: Four new students who entered the class for the first time seemed to be "catching on" quickly.

The Seventh Class

Review. This was a quick review to warm up the students.

New commands. The following verbs were introduced:

Sleep	Juan, close your eyes and sleep. Eduardo, when I count to three, go to sleep. Jeffe, Eduardo is sleeping. Wake him up.
Snore	Shirou, close your eyes, sleep, and snore. Pablo, put your head on your desk, sleep, and snore. Ramiro, did Pablo snore?
Wake up	Juan, wake up, stand up, and wash your face. Pablo, wake up and scream. Shirou, wake up and laugh.

Shake	Maria, wake up, stand up, and shake your hands. Elaine, shake hands with Wing. Miako, shake your foot.
Pinch	Delores, pinch yourself on the arm. Rita, pinch José's nose. José, hit Rita on the arm and pinch her nose.

Other vocabulary introduced were:

Hands	Raise your hands. Show me your hands.
In half	Cut your paper in half. Cut the triangle in half. Cut the square in half
In back of	Put your hands in back of your head. Put the paper in back of Jeffe. Look in back of Maria for the book and give the book to me.
Behind	Put your hands behind you. Put Juan behind Carlos and put Wing behind Juan. Quickly, look behind me for the number 17.
In front of	Quickly, put the number 13 in front of the number 7. Put Maria in front of Delores. Put Rita in front of Maria.
With	Shake hands with me. Walk with Shirou to the chalkboard. Run with Miako to the door and jump.

Note: In introducing new items at this point, it was only necessary for the instructor to utter a command and illustrate with herself as a model for a few times; then she began using the new item to direct student behavior.

For the manipulation of numbers, each student had a set of flashcards which they could manipulate at their desks in response to commands such as:

On your desk, put the numbers 1 through 10 in a row.

Now, put 1 under 5.
Put 12 behind 10.
Put 21 in front of 3.
Put 25 in back of 1.
Put 20 beside 12.

The richness of language which can be practiced in the student manipulation of numbers may be seen in a scene from a forthcoming documentary film called "Children Learning Another Language: An Innovative Approach" (see page 117).

Contrasts. Students learned to differentiate contrasts such as "long" and "short" by responding to them when they were inserted in commands. For instance, "Lauro, put the *long* pencil in your right hand and the *short* pencil on your head." Then questions calling for a brief answer were interspersed among commands (e.g., "Lauro, where is the long pencil?" Lauro's answer, ". . . in my hand.").

Here are other contrasts that were used:

Happy-sad. The instructor invited two students to come to the front of the class. She gave one a picture of a sad face and the other held a picture of a happy face. Then other students were given these commands:

Shake hands with the sad student.
Give the yellow pencil to the happy student.
Stand in back of the happy student.
Give $5.00 to the sad student.
Ask the happy student to dance.
Walk around the sad student and sing.
Hug the sad student.

Tall-short. Next, a tall and short student were invited to the front. The instructor said, "Juan is tall" and raised her hand up to the top of Juan's head. Then she said, "In comparison to Juan, Shirou is short" and she illustrated by bringing her hand down to Shirou's head. "Juan is tall and Shirou is short." Then other students were moved with these commands:

Stand next to the tall student.
Sit in front of the short student.
Give a knife, spoon, and fork to the short student.
What is the name of the tall student?

Wet-dry Put water in the white cup.
Now, throw the cup at the window near the table.

Point to the wet window.
Point to the dry window.
Walk to the wet window and touch it.
Run to the dry window and open it.
Jaime, pour water on one of your hands.
Wing, quickly run to Jaime and touch his wet hand.
Delores, touch Jaime's dry hand.

Role-Reversal. When an English-speaking aide came in the class for 20 minutes, the students gave her commands. The aide understood and responded accurately to almost all the student utterances. This produced keen excitement in the students. They were visibly astonished at their achievement.

Reading and writing. The instructor wrote the new items on the chalkboard, pronounced each, and acted out. Students listened and some copied in their notebooks.

The Eighth Class

Quick review. This was a fast-moving warm-up in which the students were performing different actions almost simultaneously. The scene was like a stage play in which the cast performed many different actions almost at the same time.

New material. These verbs were introduced:

Drop	the book on the floor. the cup on the table. the paper on José's head.
Catch	the book which I will throw. the spoon that Maria will throw to you. this ball.
Cry	Juan, hit Maria. Maria, cry. Look at me and cry. Carlos, when Miako pinches your hand, cry.
Angry	Jeffe, hit me on the arm. Look – I'm angry. Shirou, when Eduardo hits you, be angry. Get the picture of the angry man and give it to me.

Smile	In this picture, the woman is smiling. In this picture, she is not smiling. Quickly, Ramiro, throw the smiling woman to Pablo. Pablo, smile. Look at me and smile. Everyone, smile.

Other lexical items introduced were:

Umbrella	Catch the umbrella. Miguel, give the umbrella to Lauro. Lauro, hit Wing with the umbrella.
Basketball	Catch the basketball. Bounce the basketball twice. Throw the basketball to José after you have bounced it five times.
Frisbee	Throw the frisbee to me. Catch the frisbee. Throw the frisbee to the tallest man in the room.

Introduction of the present continuous (e.g., I/he/she/ + be + base form + ing). Notice how the grammatical feature of the present continuous was imbedded in the imperative.

Rita, touch the table. (PAUSE) Shirou, touch the table that Rita is touching.

Juan, touch the chalkboard. (PAUSE) Maria, touch the chalkboard that Juan is touching.

Miguel, draw a square on the chalkboard. (PAUSE) Jaime, draw a circle around the square that Miguel is drawing.

Maria, write your name on the chalkboard. (PAUSE) Juan, erase the name that Maria is writing.

Practice of numbers. The instructor said, "Pick up your pencil and write the numbers as I say them. Ready!" Then, she would say a number, pause for the students to write, and then the instructor wrote the number on the chalkboard for immediate feedback. The numbers began with regular intervals as 10, 20, 30, 40, and so forth, and then irregular intervals as 22, 138, 67, etc.

Role reversal. Each student uttered English commands to manipulate the behavior of other students.

Introduction of a question such as "How many fingers do you have?" which required a short answer of one or two words. Here are some examples:

Touch your nose. How many noses do you have? ***Answer:*** "One."
Close your eyes. How many eyes do you have? ***Answer:*** "Two."
Count the flowers. How many flowers do you have? ***Answer:*** "Six."

The Ninth Class

New commands. The intent was to prepare the students for an actual visit to a department store. The instructor brought the following articles of clothing to class: jacket, sweater, blouse, shirt, pants, skirt and a raincoat. These items were used with verbs such as:

Try on	the raincoat.
	the jacket.
	the pants.
Put on	the shirt.
	the blouse.
	the sweater.
Take off	the raincoat.
	the jacket.
	the sweater.
Button	the blouse.
	the shirt.
	the jacket.
Unbutton	the blouse.
	the shirt.
	the jacket.
Zip	up the pants.
	up the sweater.
	up the skirt.
Unzip	the pants.
	the sweater.
	the skirt.

Other vocabulary items were: customer, salesman, and saleswoman which were represented by pictures of clerks and customers interacting in a department store. The pictures were pasted on cardboard so that they would be handled easily by the students when the instructor uttered commands as:

Miguel, touch the customer.
Juan, point to the salesman.
Maria, with your finger draw a circle around the saleswoman.
Jaime, put a spoon on the customer.

More on the present progressive. As usual, the grammatical feature was imbedded in the imperative as illustrated in these examples:

Miako, push the table. (PAUSE) Jaime, push the table that Miako is pushing.

Pablo, push the chalkboard. (PAUSE) Jeffe, wash the chalkboard that Pablo is pushing.

Ernest, write your name on the chalkboard. (PAUSE) Maria, write the name that Ernest is writing.

I am holding a book. (PAUSE) Miguel, point to the book that I am holding.

Introduction of "Who is . . .?" Since the students knew each other's names, this was an optimal time to work with this construction:

Juan, pull Jaime to the table. (PAUSE) Delores, who did Juan pull to the table? ***Answer:*** "Jaime."

Jeffe, shake hands with Elaine. (PAUSE) Lauro, who did Jeffe shake hands with? ***Answer:*** "Elaine."

Wing, who is standing near the chalkboard? ***Answer:*** "Rita."

Miako, who is sitting on the table? ***Answer:*** "Maria."

Shirou, who is wearing a red sweater? ***Answer:***"José."

Reading. The instructor passed out Exhibit 2 to each student, then read and demonstrated each item on the sheet.

The Tenth Class

Introduction of the construction "Where is . . .?" The expected response from individual students was a short utterance. Examples are as follows:

Juan, put the yellow book under the orange chair. (PAUSE) Maria, where is the yellow book? ***Answer:*** "Under the orange chair."

Jaime, put the yellow chair next to the orange chair. (PAUSE) Miguel, where is the yellow chair? ***Answer:*** "Next to the orange chair."

Delores, put the spoon on the table. (PAUSE) Maria, where is the spoon? ***Answer:*** "On the table."

EXHIBIT 2

VERBS

27. eat
28. drink
29. raise
30. count
31. drive
32. honk
33. run
34. sleep
35. snore
36. wake up
37. shake
38. pinch
39. drop
40. catch
41. cry
42. cross
43. smile
44. try on
45. put on
46. take off
47. wash
48. look for
49. hold
50. comb
51. brush

VOCABULARY

white
orange
right
left
spoon
knife
fork
cup
water
coffee
sandwich
car horn
hands
umbrella
basketball
frisbee
rectangle
triangle
toothpaste

toothbrush
tooth-teeth
soap
towel
quickly
slowly
where
jacket
sweater
blouse
shirt
skirt
pants
raincoat
customer
salesman
saleswoman
in back of
in front of
behind
with
in half

SENTENCE STRUCTURES

1. Shake hands with Miguel.
2. Raise your left hand.
3. Cross your eyes.
4. Put the cup of water in front of Ramiro.
5. Turn right and honk the horn.

More practice of the present continuous. Notice that two grammatical features are imbedded in the imperative utterances. One is the present continuous and the other grammatical cue is the relative pronoun. Here are examples in which the grammatical features are underlined:

Bernardo, touch the table. (PAUSE) Rosa, touch the table *that* Bernardo *is touching.*

Maria, wash the window. (PAUSE) Miguel, wash the window *that* Maria *is washing.*

There was no attempt to explain the grammatical characteristics to the students. This was presented as another series in which the complexity of English was expanded.

A slide presentation. The instructor projected color slides that were taken of interior scenes in a local clothing store. The students seemed to understand clearly the instructor's narration about each slide as indicated by student answers to periodic questions such as:

Which of the two people on the screen is the salesperson?
Please tell us what the customer is wearing.
What do you think the customer is asking the salesman?
What do you see in the right of the picture?

Practice with personal data. In these examples, listening, speaking, reading, and writing were all operating.

Everyone, write your first name.
Now write your last name.
Antonio, write Mr. in front of your first name. (PAUSE) What is your first name?

Introduction to possessive pronouns (she began working with "my" and "your" as follows):

Touch your shoulder.
Touch my shoulder.
Point to your head.
Point to my head.
Touch your nose.
Touch your book.
Point to my book.
Touch my nose.

Then she continued with "my" and "your" but added "his" and "her."

Shake your hand.
Shake his hand.
Shake my head.
Point to her head.

Reading. The instructor distributed a copy of Exhibit 3 which had all the clothing store vocabulary the students had assimilated through the imperative. The instructor read each item twice and used each in a familiar sentence.

EXHIBIT 3

VERBS: 1. try on 2. fit 3. wear

dress
skirt
shirt
blouse
sports coat
rain coat
jacket
tie
belt
bra
t-shirt
undershirt
jockey shorts
boxer shorts
full slip
half slip

customer
salesman
saleswoman
nylons
socks
knee socks
shoes
slippers
boots
tennis shoes
nightgown
bathrobe
pajamas

cash or charge
check
hanger
umbrella
buttons
long sleeves
short sleeves
striped
too big
too small
too long
too short
receipt

The Eleventh Class

Asking questions of students. Even the procedure of asking questions was imbedded in the imperative. And, as part of the activity, students had practice with the present continuous as shown in these examples:

Miguel, touch the table. (PAUSE) Miguel, what are you doing? *Answer:* "I'm touching the table."

Maria, what is Miguel doing? *Answer:* "He is touching the table."

The instructor observed that the students were ready to respond to her questions and they had no difficulty in applying the verb form of the present continuous to all verbs learned previously through commands.

Demonstrating the present continuous with other personal pronouns as: *we, they,* and *you.* Here are samples:

Luis and Rita, walk with me. *We* are walking.

Maria and Juan, write on the chalkboard. *They* are writing on the chalkboard.

Jaime, hit Pedro. You are hitting Pedro.

Introduction of days of the week. The instructor had large flashcards on which was printed each day of the week and a number. The card with Sunday printed on it had a one, Monday had a two, and so forth with a seven on the Saturday card. The instructor said:

Today is Monday. It is the second day of the week. Wing, catch Monday and give it to Delores. Delores, what is today?

Yesterday was Sunday. On Sunday many people go to church ***(and the instructor held up a picture of people entering a church)***. Eduardo, quickly, get Sunday and put it in Jeffe's hand. Jeffe, what day of the week are you holding?

Elaine, what day was yesterday?

Pablo, what day is today?

Today is Monday. Delores, show the class what day today is. Tomorrow will be Tuesday. José, run to me, take Tuesday and give it to Shirou. Shirou, what day is tomorrow? Ramiro, what will you do tomorrow? Lauro, what will you do on Tuesday, which is tomorrow?

Rita, what is the first day of the week? Maria, what is the second day of the week?

The day after Tuesday is Wednesday.

On each day following this introduction, the instructor would hold up a flashcard with the day of the week and say, for example: "Today is Thursday." Then the students would be directed to manipulate today, yesterday and tomorrow. For instance:

If today is Thursday, what day is tomorrow? Carlos, get Friday and throw it to Luis.

More with the question word, "Who."

Touch the person who is sitting next to you.

Pinch the person who is standing in front of Miguel.

Who is touching the brown table?

Who is standing behind Alfred?

The Twelfth Class

Continued practice manipulating days of the week.

Maria, count the days of the week.

Juan, how many days in the week?

Luis, give Saturday to Ana.

Rita, point to Monday.
Miako, put Wednesday next to Monday.
Is this card Monday or Saturday, Wing?
Is this card Saturday or Sunday, Delores?
What day is today, Jaime?
What does this card say, Antonio?

New commands. The instructor communicated meaning by acting or gesturing, then used each item as follows:

Read	the newspaper.
	this card.
	the sign on the chalkboard.
	what I wrote on the board.
Hug	Maria.
	yourself.
	the table.
Sneeze	Juan, and take out your handkerchief.
	José, and say "Pardon me."
	Luis, and turn your head.
Look at	the picture of San Francisco.
	Miguel making a funny face.
	my hand.
Look out	the window, Antonio.
	the door, Eduardo, and scream.

Review the present continuous with I/she/he/it/you/we/they.

Everyone, look out the window. Rita, what are we doing? ***Answer:*** "We are looking out the window."

Alfredo, read each day of the week. What is Alfredo doing, Maria? ***Answer:*** "He is reading." or "He is reading each day of the week."

Rita, hug Shirou. What is Rita doing, Jaime? ***Answer:*** "She is hugging." or "She is hugging Shirou."

Elaine, Miako, and Luis, dance around the table. What are they doing, Wing? ***Answer:*** "They are dancing." or "They are dancing around the table."

More on possessive pronouns. The instructor began with these utterances:

Miguel, touch *your* shoulder.
Shirou, touch *his* shoulder.

Maria, touch *my* shoulder.

Later, the series was expanded as shown in these examples:

Luis, touch ***her*** shoulder. Luis, what are you doing? ***Answer:*** "I'm touching her shoulder."

Rita, cut my hair. Rita, what are you doing? ***Answer:*** "I'm cutting your hair."

Ana, laugh. Ana, what are you doing? ***Answer:*** "I'm laughing."

Reading stories. A story as seen in Exhibit 4 was read twice by the instructor while the students listened without looking at a copy of the story. When the story was read a third time, volunteer students acted it out as it was read. The actors wore large name cards of the character they were playing.

EXHIBIT 4

Mr. Smith was sleeping. It was time to wake up. He took off his pajamas and put on his clothes.

He looked out the window and saw that it was raining.

He said to Mrs. Smith, "Where is my umbrella?" Mrs. Smith said, "Look under the table!"

Mr. Smith said, "It is not there." Mrs. Smith said, "Look on the chair!" Now Mr. Smith was angry. He screamed, jumped up and down three times, and ran out the door.

QUESTIONS

1. Was Mr. Smith in a clothing store?
2. Was Mrs. Smith shopping for clothes?
3. Was it raining?
4. What was Mr. Smith looking for?
5. Where did Mrs. Smith say to look for the umbrella?
6. Was Mr. Smith, happy, sad, or angry?
7. Why was Mr. Smith angry?
8. What did he do that showed anger?

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After the enactment, individual students were asked questions about the story that called for a "yes" or "no" answer. An example would be, "Was Mr. Smith looking out the window?" Sometimes the instructor asked for the response to be written on the chalkboard.

Next, individual students were asked questions that required a longer response than "yes" or "no." An example would be, "What's Mr. Smith doing?" After this, Exhibit 4 was given to each student and it was examined silently.

Students together read the story aloud and they read each question twice. The instructor wrote the answer to each question on the chalkboard and students copied on their papers.

The Thirteenth Class

Slide presentation of clothing store. The color slides of activity in a clothing store were used to communicate the meaning of these verbs:

Pay	The customer is paying for the pants. When you pay for clothes, you give the clerk money. The customer is giving the clerk money. The customer is paying for the shirt.
Buy	The customer is buying a shirt. This customer is buying pants. When you go to the supermarket, you buy food. Maria, what are some foods that you buy at the supermarket?
Sell	The store sells clothes such as pants, shirts, and jackets. This store sells food. This business sells cars.
Look at	Jaime, look at this jacket. Do you want to buy this jacket? Elaine, look at these boots. Do you like the color? Do you want to buy these boots? Look at this purse, Delores. It is very large. Do you want to buy it?

Steal	Sometimes customers steal items from a store. Is this customer stealing or buying the pants? If this man put the socks in his pocket without paying, that is called stealing.

The verbs were used with these vocabulary items: sleeve, cuff, pocket, button, boots, socks, nylons, size, purse, long, short, big, small, large, and medium. The students were now able to understand, with ease, descriptive speech.

Review of the present continuous. The instructor began with questions that required a short positive or a short negative response; for example:

Rita, stand up. Luis, is Rita standing? ***Answer:*** "Yes," or "Yes, she is standing."

Miguel, cry. Maria, is Miguel crying? ***Answer:*** "Yes," or "Yes, he is crying."

Later the instructor's questioning required a long answer, as illustrated with the following:

Jaime, walk around the room; Shirou, write on the chalkboard; and Lona, sing. Miguel, what is Jaime doing? Rita, what is Lona doing? Maria, what is Shirou doing?

General review. The commands integrated prior constituents in a fast-moving review which the students responded to with confidence, quickness, and ease. The important word is "integration." Constituents including lexical items and grammatical features were continually recombined to produce novel commands that increased the flexibility of comprehension.

The Fourteenth Class

Field trip to clothing store. The students were organized into five groups consisting of five students per group. The instructor accompanied one group and there was an aide with each of the other groups. Once inside the clothing store, the interaction was as follows:

Pick up the blue long sleeve shirt. What size is it? Is it your size? Is it too big or too small?
Try on the cap.
Go into the fitting room.
Is that woman a salesclerk or a customer?

Ask the salesclerk how much this shirt is?
Let's walk up to the men's department.
Maria, what color coat would look good on Juan?
Jaime, help Eduardo on with the coat.
Wing, does Jaime look handsome in that coat or ugly?
Point to the shirts.
Point to the pants.
Point to the ties.
Point to the coats.
Jaime, what size shirt do you wear?
Eduardo, help Jaime find his size in the shirt section.

The Fifteenth Class

Review of the clothing store experience. The instructor read each clothing store vocabulary item in Exhibit 3 and wrote on the chalkboard representative sentences that students responded to in the clothing store such as: "Try on the cape. Pick up the blue, long sleeved shirt. What size is it?" Students copied the sentences in their notebooks.

Review of (a) *the present continuous,* (b) *short answers,* and (c) *long answers.* Very quickly, a chain of responses were elicited from individual students.

Maria:	Who is sitting on your right?
	What are you doing?
	Are you studying Spanish?
	Is Juan standing on the chair?
	Write your name on the table.
	What are you writing?
	Where are you writing your name?
	Who are you sitting next to?
	Are you thinking?
	What are you thinking about?
	Where are Elena and Young standing?
Alberto:	Are you listening?
	Is Tom sleeping?
	Where is Maria standing?
	What are Tom and Rita doing?
	Where are they standing?
	Are they reading?
	Are you jumping?
	Is Tom writing my name?

The Sixteenth Class

Review constrasts through commands.

Stand between a tall and a short person.

Give the wet towel to Alfredo and the dry towel to me.

Put the (picture of the) handsome man on the chalkboard and put the ugly man on Ana's head.

Put Jeffe in the large box and Ramiro in the small box.

Review contrasts through short answers.

Is the string short or long?

Is the towel wet or dry?

Then into "yes" or "no" answers.

Is the floor wet? ***Answer:*** "Yes, it is."

Is the table wet? ***Answer:*** "No, it isn't."

Students act out emotional or affective states of being such as angry, sad, happy, nervous, tired, and afraid. First, the instructor would either demonstrate an emotional response or show a picture. As usual, the new vocabulary was introduced through the imperative. She would say:

> I am angry. The man in this picture is angry. José, turn the picture of the angry man toward the wall. Maria, be angry. Hit Lauro on the arm.

For *sadness*, the instructor said:

> The woman in this picture is sad because she lost her purse. She looks like this. ***(The instructor put a sad expression on her face.)*** Look at my face. I am sad.
>
> Elaine, take Maria's purse. Maria, look sad. Now cry.

A typical treatment of *happy* was this:

> Wing, run to the table, get ten dollars and give it to me. Now I am happy.
>
> Carlos, find a picture of a happy face and put it next to the sad face.
>
> Delores, draw a happy face on the chalkboard.
>
> Rita, tell Luis that he is handsome. Luis, when she tells you you are handsome, look happy.

The emotion of *nervous* was handled like this:

> This boy is about to take a test in school. He is nervous. When I am nervous, I tap my foot.
>
> Pablo, show us what you do when you are nervous.
>
> This woman is nervous because she is late for work. Eduardo, what do you do when you are nervous? Show us.

The state of being *tired* was communicated in this fashion:

This man has walked many miles. He is tired.

After I work all day, I feel tired.

Carlos, jump ten times. Carlos, do you feel tired? Delores, do you think Carlos looks tired?

For the emotion of *afraid*, the instructor said:

This girl has just seen this horror movie which has monsters that look like this. The girl is afraid.

José, I am going to hit you. Look afraid. José, scream.

Shirou, hit me with your book. Look at my face. I am afraid of Shirou.

General review. Everything from the beginning was rapidly reviewed. This included all verbs, parts of the body, colors, numbers, clothing, opposites, prepositions, possessive pronouns, the present progressive, and so forth. A sample of the review was as follows:

Put the long string around Juan's neck.
Put the full glass of water into the empty box.
Pick up the light blue paper and cut it into three pieces.
Draw a happy face.
    What are you doing?
    What are you drawing?
    Where are you drawing the face?
Draw ears on the sad face.
Count the happy faces in the room.
Write number 86 on the pink paper and give it to Maria.
Who is sitting next to Alicia?
Point to a student with long hair.
Sit on the basketball.
Where is Angelo sitting?
Take off your shoes.

The Seventeenth Class

New commands. The new material included verbs as dance, play, sing, act, and speak, and other vocabulary as volleyball, guitar, Spanish, Chinese, English, piano, and violin. These items were presented as follows:

Dance	with me.
	with Juan and Carlos.
	around the table.

Play	the guitar.
	the piano.
	volleyball.
Sing	a song.
	as you dance around the table.
	loudly.
	softly.
Act	crazy.
	as if you were drunk.
	as if you were happy.
	as if you were sad.
Speak	to Luis in Chinese.
	to Ana in Spanish.
	to me in English.

Review opposites and state of being words.

Run to the tall man who is standing in the center of the room, touch his arm; then touch the nose of the short man who is standing next to the tall man.

Throw the long pencil to Miako and the short pencil to Shirou.

Give the dark sweater to Antonio and the light sweater to Pablo.

Put the pretty girl on Elaine's chair and put the ugly girl in Ramiro's book.

Carlos, be happy. Sing a song and laugh.

Jeffe, hit Wing on the leg. Wing, be angry and cry.

Delores, give Maria a dollar and look sad. Cry.

Introduction of "can." The instructor said, "I can jump over this box. Juan, tell me to jump over the box." Juan said, "Jump over the box," and the instructor acted by jumping over the box.

Maria, can you jump over this box? ***Answer:*** "Yes."

David, can Maria jump over this box? ***Answer:*** "Yes."

Shirou, ask Maria to jump over the box.

The students caught on quickly, so the concept was extended with these questions to which students responded with "yes" or "no":

Can you touch the ceiling?

Can you stand on the ceiling?

Can you play the guitar? (If the student said "Yes," then the instructor said, "Then play the guitar," and the student would strum an imaginary guitar.)

Can you draw a cat? ("O.K., draw a cat," and the student would draw a cat in the air with his finger.)

Since the concept of "can" was rapidly understood, the instructor asked for an expanded response to "can" type questions. For example:

Can I sit in the filing cabinet? ***Answer:*** "No, you can't."
Can Maria sit in the filing cabinet? ***Answer:*** "No, she can't."
Can Maria stand on the filing cabinet? ***Answer:*** "Yes, she can."

As a hint, each expansion is a step-by-step process that should be gradual. The students should demonstrate that they have assimilated the previous step before you move to the next step. For instance, it would be too demanding and counter-productive to say at the beginning, "Can Maria walk on the ceiling?" and expect a response as "No, she can't." You should gradually and patiently lead the students in small steps. They should experience success, success, success. So, don't be over-ambitious. Take your time. Move gingerly but logically with no gaps that leave your students puzzled and unable to respond.

Role reversal. Now the students were given a chance to ask "can" questions. The instructor was amazed that they had no problem reversing roles and uttering the appropriate English.

The Eighteenth Class

Review. The instructor selected one student at a time and very quickly fired five to ten commands and questions such as:

Juan, touch your nose.
What are you doing?
What is Mary doing?
Is the floor wet or dry?
Is the window clean?
Pick up the chalk and break it.
What's your last name?
Maria, walk to the chalkboard and write your first name.
Draw a flower under your name.
Where is the flower?
Can you touch the ceiling?
Are you a student?
What are you studying?
How old are you?
Pick up the flowers and count them.
How many flowers do you have?
Shake your head.

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Role reversal. Each student asked the instructor one question and gave her one or two commands.

Pancho Camancho. The students enjoyed this game in which the instructor began with, "Pancho Camancho packed his bag and bought a coat." A student would say, "No, Pancho Camancho did not buy a coat; he cooked a meal." The next student might say, "Pancho Camancho did not cook a meal; he hit the salesclerk on the head."

As a suggestion, if you use Pancho Camancho periodically throughout training, this may be an excellent exercise to record on video tape. Students can appreciate their progress by seeing how their language skills have progressed at different stages of training. This could be a powerful motivator to sustain a keen level of interest.

The Nineteenth Class

Reading. The following story was read aloud twice by the instructor.

STORY 2

The students are in their classroom. They're early and they're waiting for the teacher, Miss Jan Englebrecht. She is usually on time.

The classroom is large. The lights are on and the door is open. The windows are closed. The chalkboard is dirty and John Petrik is erasing it. Maria Jiminez is sitting at the table. She's reading her English book. Tomoko Ito is sitting next to Maria and she is studying a grammar lesson.

Alberto Vera and Juan Medina are talking and laughing. Roberto is tired and doing nothing.

Then, as the instructor read the story a third time, volunteer students acted it out. The actors wore large name cards of the character they were playing.

Next, the instructor asked oral questions about the story as:

Where were the students?

Is the teacher usually late or on time?

Was someone erasing the chalkboard?

Notice that the questions required a variety of either short or long responses. Incidentally, for further variety, the instructor asked the students to write in their notebooks their answers to some of the questions.

At this point, a copy of the story was distributed to each student to be read silently. In addition to reading the story, the students also read each question that was asked about the story.

New material. The verb "wear" was introduced with commands such as:

Point to the student who is wearing the brown jacket.
Look at the student who is wearing the light green shirt.
Hug the student who is wearing the red sweater.
Shake hands with the person who is wearing the long skirt.

Then, after students had internalized the verb through the imperative, the instructor used the verb to ask these questions:

Who's wearing the blue, long sleeve shirt?
What is José wearing?
What's Carlos wearing?

Review with question words—what, who, and where.

What's he holding?
What's she looking at?
Who's sitting next to Ana?
Where is your purse?

The Twentieth Class

Review. Using commands, the instructor moved individual students rapidly with utterances that contained each verb or verb tense previously used in any class session.

New material (the past tense). The past tense was introduced by imbedding it in the imperative. First, the instructor directed an individual to perform an action such as "Juan, throw your pencil on the floor." This was followed by a command to a different student—a command which contained the past tense as a constituent. For instance, the instructor said, "Maria, pick up the pencil that Juan *threw* on the floor." Other examples were: "Sal, write the number six on the chalkboard. Point to the number you *wrote.* Eduardo, point to the number that Sal *wrote.* José, close the window! Maria, open the window that Juan *closed.* Eva, write the number 83 and Silvia, write the number 64. José, erase the number that Silvia *wrote.*"

New material (occupational vocabulary items). The instructor used the Michigan Cue Cards to teach the names of occupational roles through the imperative. Each card was manipulated as follows:

Luke, show the *mechanic* to Miguel. Miguel, take the *mechanic* from Luke and put it on Maria's head.

Juan, throw the *doctor* to Alicia. Alicia, put the *doctor* under your chair.

Everyone look at the *nurse.* Jaime, run to the front of the room, take the *nurse* and throw her out the window.

The Twenty-First Class

More with the past tense.

Sit on the orange chair. Eduardo, go the student who *sat* on the orange chair.

Throw the paper on the floor. Jaime, pick up the paper that he *threw* on the floor.

After a review of the past tense imbedded as usual in the imperative, the instructor presented the past tense again but with a twist. For example, she said, "Juan, stand up." Then she said to the class, "He *stood* up." Other examples were as follows:

Maria and Rosa, stand up. (PAUSE) They *stood* up.

Alicia, stand up, go to the chalkboard, write your name, and sit down. (PAUSE) Alicia *stood* up, *went* to the chalkboard, *wrote* her name, *went* to her chair, and *sat* down.

The exercise continued with ten verbs that were varied as to person (i.e., I, you, he, she, they, etc.), but emphasizing the change in the verb associated with past actions.

Review of occupations. Again with the Michigan Cue Cards, the instructor directed individual students. For instance, "Put the *teacher* next to the *engineer.*" Then individual students were invited to continue with the cards by reversing roles and giving directions to the instructor and other students.

Reading. Exhibit 5 was distributed to each student. The instructor read each item and then used it in a sentence such as:

Monday	Today is Monday. Luis, are you happy on Monday?
Tuesday	Tomorrow is Tuesday. Antonio, will you come to class on Tuesday?
Doctor	Is Jaime a doctor? ***Answer:*** "No, he isn't."
Fireman	Is Maria a fire fighter? ***Answer:*** "No."

EXHIBIT 5

DAYS OF THE WEEK

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

OCCUPATIONS

student
teacher
doctor
dentist
mechanic
housewife
waiter
waitress
nurse
cashier
lawyer
police officer
fire fighter
secretary
farmer
laborer
truck driver
beautician

SENTENCES

What do you do? ***Answer:*** "I'm a student."
Is Delores a dentist? ***Answer:*** "No, she isn't."

The Twenty-Second Class

More with the past tense. Familiar commands containing the past tense were used such as, "Luke, put the picture on the floor and jump on it." (PAUSE) "Maria, pick up the picture that Luke *jumped* on." Then there was a series in which a command was followed by a declarative sentence which had a sharp focus of attention on the change in the sound of the verb when the action happened in the past. For instance, "Carlos, Maria, and Jaime. stand up." (PAUSE) "They *stood* up." "All sit down." (PAUSE) "They *sat* down."

A further twist in presenting the past tense was to utter a command followed by a question. As an illustration:

Eva, walk to the window. (PAUSE) Eva, what did you do? ***Answer:*** "I *walked* to the window."

Juan, what did Eva do? ***Answer:*** "She *walked* to the window."

Review occupations. The class was divided into three teams. One student from each team was given an occupation to act out. The team that guessed the occupation first got the point.

Reading and writing. Before Exhibit 6 was distributed to the students, the instructor uttered each command or question on the handout and elicited an appropriate response. Then the students silently read each item on the sheet and wrote a response.

EXHIBIT 6

1. Write your last name.
2. Write the date.
3. Draw a circle.
4. Write your address.
5. Write your telephone number.
6. Write number 7 in the upper right hand corner of this paper.
7. Fold this paper in half.
8. Write your age and draw a line under it.
9. Are you a student?
10. What are you studying?
11. How old are you?
12. Is the ash tray dirty?
13. Is the door open?
14. What are you wearing?
15. Are you married or single?

The Twenty-Third Class

Review of the past tense. In the review, most of the sentences used in the initial learning were not repeated. For flexibility, sentences were varied so that the student heard and physically responded to a grammatical feature such as the past tense, but always in a fresh context. The sentences were continually changing, but during this review the grammatical cue under study remained constant. Here are a few illustrations:

Edna, go to the window, wash it, then turn off the light and sit down. *(Pause until the actions have been completed.)* Edna, what did you do? *Answer:* "I *went* to the window, I *washed* it, then *turned* off the light and *sat* down."

Jaime, what did Edna do? *Answer:* "She *went* to the window, she *washed* it, then *turned* off the light and *sat* down."

Introduction of negation combined with the past tense.

Juan, walk to the door but don't close it. (PAUSE) Maria, close the door that Juan didn't close.

Miguel, fold the first chair that is leaning on the chalkboard, but do not fold the chair next to it. (PAUSE) Sara, fold the chair that Miguel didn't fold.

Reading and writing personal information. Exhibit 7 was distributed to each student. First the instructor read each item aloud and

EXHIBIT 7

Date: ______________

Mr.
1. Mrs. ____
Miss (Last) (First)

2. ____
(Street Address)

____
(City) (State)

3. Telephone No. ______________________________

4. Age ________ 5. Female Male

6. Single Married Divorced Widowed

7. Place of Birth ______________________________

8. Date of Birth ______________________________
(Month/Day/Year)

Systematically, each space on the personal data sheet was filled in by the students.

wrote in her own personal data on the chalkboard to illustrate the procedure. Next she said, "Miguel, what is your last name?" (PAUSE) "Write your last name on the sheet here!"

The Twenty-Fourth Class

Review of the past tense. This was a rapid review.

Continue with the past tense that required short answer responses. Examples would be to ask questions about actual events that happened to the students as:

Jaime, did Felipe break the chair? ***Answer:*** "No, he didn't."

Maria, did Felipe break his leg? ***Answer:*** "Yes, he did."

Juan, did Ignacio read the newspaper this morning? ***Answer:*** "Yes, he did."

Miguel, did Delores and Martha push Eva? ***Answer:*** "Yes, they did."

Reading. After Exhibit 8 was distributed, the instructor read each item aloud twice. An individual student read aloud a command which other students acted out; then the student who had read the command told what had been done. Notice that all items had been internalized previously through the imperative.

EXHIBIT 8

Antonio, walk to the table.	Antonio walked to the table.
Luis, scream.	Luis screamed.
Maria, raise your hand.	Maria raised her hand.
Alfredo, throw your pencil to me.	Alfredo threw his pencil to me.
Rita, pick up the red paper from the table.	Rita picked up the red paper from the table.
Miako, open and close the door.	Miako opened and closed the door.
Wing, hit Pablo on the arm.	Wing hit Pablo on the arm.
Ramiro, draw a funny face.	Ramiro drew a funny face.

Making clocks. The instructor directed each student in numbering a paper plate to make a clock. Then each student made the hands of the clock from construction paper. This took about ten minutes.

With the clock as a prop, the instructor then had students practice time by giving a direction and then each student simultaneously set the hands for the correct time. Examples would be:

Set your clocks at 6:30.
Now, it's 9 o'clock.
Set your clock at 7:30. Maria, what time is it? ***Answer:*** "7:30."
Set your clock at 12 o'clock. Delores, what time is it? ***Answer:*** "12 o'clock."

The Twenty-Fifth Class

Continue with clocks. Each student set their clock, then asked the next student, "What time is it?"

Introduction of fine detail in telling time. The instructor had flash cards each with a picture of a clock at the quarter hour. Using the imperative, the students internalized this detail in telling time as illustrated with these examples:

Eduardo, give 1:15 to José.
Delores, pick up 8:45 and put it under your chair.
Eva, put 3:45 on top of the chalkboard.

Notice that telling time began the previous class with examples of the clock at the hour (6 o'clock) or half hour (6:30), and then fine tuned with smaller detail as the quarter hour (6:15, 6:45, etc.).

More with the past tense. The instructor directed an individual to act, then asked another student a question requiring either a short or long answer in the past tense. Examples would be:

Jaime, close the door and sit in your seat. (PAUSE) Maria, what did Jaime do? ***Answer:*** "He *closed* the door and *sat* in his seat."
Miguel, did Jaime close his eyes when he sat in his chair? ***Answer:*** "No, he didn't."

The Twenty-Sixth Class

Writing. After each student received a copy of Exhibit 9, the instructor read each question twice. Then the students were directed to write responses in the space provided. As further practice in reading, individual students read the question followed by the answer they had written.

EXHIBIT 9

1. What day is it?
2. What time is it?
3. What's your last name?
4. How old are you?
5. Are you married?
6. Write your first name.
7. Are you a student?
8. What are you studying?
9. Is Jeffe a student?
10. Is Elaine a doctor?
11. Is the window clean?
12. Are you angry?
13. Did you eat breakfast?
14. Is Maria tall or short?
15. Is Luis a mechanic?

Review of all content. This was a fast-moving review beginning with the first day of class. Of course, this was a sampling of vocabulary and structure which the students experienced in the previous 75 hours of training.

Pancho Camancho. In this parlor game, the instructor begins with a declarative sentence about Pancho and a student must negate the sentence followed by a new declarative sentence. For instance, ***(Instructor)*** "Pancho Camancho kicked the door." ***(Student)*** "Pancho Camancho didn't kick the door; he jumped over the table."

This game had many valuable learning properties. First, it was an amusing diversion from the usual classroom format. Secondly, it is an excellent exercise in expanding English content; and thirdly, the students have a chance to be creative.

Here are samples of typical sentences you can expect from students at this point in training:

(Instructor) "Pancho Camancho ate a sandwich." ***(Second student)*** "Pancho Camancho didn't eat a sandwich; he wrote a letter." ***(Third student)*** "Pancho Camancho didn't write a letter; he read a newspaper." ***(Fourth student)*** "Pancho Camancho didn't read a newspaper; he cut the flowers."

The Twenty-Seventh Class

Consumer behavior. The instructor brought a bag of groceries to class which was used (a) to role play buyer-seller transactions, (b) to practice reading dollars and cents, and (c) as enrichment of the student's experience in shopping.

The props in the bag were items as a can of peas, a jar of pickles, a bottle of catsup, a loaf of bread and a carton of milk. Examples of the interactions would be:

> Maria, pick up the box of rice and hand it to Miguel and ask Miguel to read the price.
>
> Jaime, how much was the rice?
>
> Eduardo, play the role of clerk.
>
> Juan, walk over to Eduardo and buy the bag of candy. (LATER) Eduardo, how much did you pay for the candy?

Contrast this, that, these, and those. This routine was designed to contrast sharply demonstrative pronouns. Commands were as follows:

> Eva, pick up *this* loaf of bread, but give *that* loaf of bread to Maria.
>
> Luke, put *that* jar of pickles on your chair and put *this* jar of pickles under the table.

The Twenty-Eighth Class

Slides of a supermarket. Shopping in a grocery store was continued with colored slides of a supermarket. New verbs as "compare" and "weigh" were introduced through commands as:

> Look at the shopper *comparing* the price of two different brands of peas. Now she is *comparing* the price of two different brands of catsup.
>
> The clerk is *weighing* tangerines in this picture and in the next picture he is *weighing* apples.

In addition to verbs, more food vocabulary was introduced such as fruits, frozen vegetables, chicken, fish, and meat.

After the slide presentation, the instructor had students act with plastic foods and pictures from magazines that were glued to stiff cardboard. Examples of the commands would be:

> Delores, take the picture of the clerk *weighing* bananas and give it to Juan. Jaime, put the picture of the shopper *comparing* prices on top of the window. Miguel, throw the banana to Eva.

Role playing. The students were ready to role play situations in a

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supermarket. The instructor played one role in each situation and a student played the other. Examples of the dialogue would be:

Edna, what would you like for dinner? Would you like some fish?
Answer: "Yes, I would like fish for dinner."
Fine, select the fish you would like and put it in the basket.
What kind of vegetable do you prefer? *Answer:* "I like cauliflower and peas."

Introduction of places. On stiff cardboard, the instructor had glued pictures of places as a hospital, post office, bank, clothing store, bakery, drug store and so forth. The pictures were arranged at different locations around the room. The students were directed as follows:

Eduardo, take Shirou to the hospital and sit down.
Rita, go to the post office and buy a stamp.
Jaime, put the bakery where the drug store is and put the drug store where the bakery was.

The Twenty-Ninth Class

More on places. This time the cards were handed out to the students and the following questions were asked:

Maria, where are you? *Answer:* "I'm in the hospital."
What are you doing in the hospital? *Answer:* "I'm sleeping."
José, where are you? *Answer:* "I'm in the park."
What are you doing? *Answer:* "I'm playing ball."
Miguel, where is Juan? *Answer:* "He's in church."
What's he doing? *Answer:* "He's sleeping."

This was continued until each student had a dialogue with the instructor about the place card the individual was holding. Then there was a round in which the response expected was a short answer. Examples would be:

Eva, is Juan in the post office? *Answer:* "Yes, he is."
Are Rachel and Elva in the store? *Answer:* "Yes, they are."

In still another round the verbal transaction required either a long or short response from the student. Notice that each series was designed to increase the student's *flexibility* in understanding and producing the target language.

Reading sentences created by students. Each student created a sentence which the individual wrote on paper then dictated to the instructor who wrote the sentence on the chalkboard. The value of this exercise was to encourage the construction, writing, and reading of English. There was immediate feedback since the students could compare what they wrote on paper with what the instructor wrote on the chalkboard.

The Thirtieth Class

Review of constructed sentences. When the sentences created by the students were each shown on cue cards, the students easily read them. Then the students were asked to write a new sentence in their notebooks and dictate it to the instructor, who wrote it on the chalkboard.

EXHIBIT 10

SENTENCES CONSTRUCTED BY THE STUDENTS

1. He dropped his English book on the floor.
2. She showed a picture of her family to her friend.
3. He broke his father's chair.
4. He threw the yellow paper on the floor.
5. Yesterday she read the San Jose Mercury News.
6. He drank a glass of hot milk.
7. I ate too much yesterday.
8. He went to San Francisco with David yesterday.
9. José put the glass on the round table.
10. She cut the chocolate birthday cake.
11. Alicia gave the glass of hot milk to John.
12. Yesterday Miguel wrote a letter to his family in Cuba.

Review of the past tense. This was a quick review in which the students produced short and long responses as the following examples illustrate:

Did Maria go the hospital yesterday? ***Answer:*** "Yes, she did."

Where did Juan go? ***Answer:*** "He went to the post office to buy a stamp."

After this exercise, the students were given a copy of familiar verbs written in the past tense and illustrated in a sentence. For example:

Walked	Juan *walked* to the post office yesterday.
Ran	A few minutes ago I *ran* to the chalkboard.
Went	Yesterday Maria *went* to the hospital.

Pancho Camancho with vegetables. (Instructor) "Pancho Camancho ate the tomato." ***(First student)*** "Pancho Camancho didn't eat the tomato; he ate the beet." ***(Second student)*** "Pancho Camancho didn't eat the beet; he ate the carrot."

Introduction of the past form of the verb "to be." The place cards were distributed to the students exactly as yesterday. Maria had the hospital, Juan had the post office, José had the park and so forth. Then the instructor only spoke as follows:

Maria was in the hospital yesterday. Was Maria in the hospital yesterday? ***Answer:*** "Yes, she was."
Was Miguel in the hospital yesterday? ***Answer:*** "No, he wasn't."
Was José in the park yesterday? ***Answer:*** "Yes, he was."

The Thirty-First Class

Review. The instructor quickly moved students with commands followed by role reversal in which students gave commands and asked questions. This was a fast-moving series of interactions.

The past form of the verb "to be" with new verbs. The instructor used this pattern:

Angela, were you hungry last night? ***Answer:*** "Yes, I was."
Why were you hungry? ***Answer:*** "I was hungry because I had not eaten."
Eva, were you nervous when I put the snake in your hand? ***Answer:*** "Yes, I was."
Why were you nervous? ***Answer:*** "Because I do not like snakes."
Miguel, when you were a boy, were you afraid to be in a dark room? ***Answer:*** "Yes, I was." Why?

Note that answers were optional. The student could produce any response that was appropriate and grammatical.

More with place cards. This was a quick review; then students were manipulated with fresh sentences and manipulated others in role reversals.

Short answer questions. Very quickly the instructor fired questions at individual students. Examples would be:

Were you here yesterday?
Did Juan go to work yesterday?
Are you tired?
Is Maria sitting?

Practice with ordinal numbers.
Open your book to the *first* page.
Close the *first* and *second* windows.
Give the card to the *third* person on your left.
Draw a circle in the air with the *first* finger of your right hand.

The Thirty-Second Class

Reading. Each student was given a copy of Exhibit 11. First the instructor read each item through twice and then each student in turn read a sentence from the sheet. Note that all items on the sheet had been thoroughly internalized through listening comprehension before the students saw the content in print.

EXHIBIT 11

PAST TIME (EAT - ATE)

I ate.	We ate.
You ate.	You ate.
He ate.	They ate
She ate.	
It ate.	

……

I didn't eat.	We didn't eat.
You didn't eat.	You didn't eat.
He didn't eat.	They didn't eat.
She didn't eat.	
It didn't eat.	

……

What did I eat?	What did we eat?
What did you eat?	What did you eat?
What did he eat?	What did they eat?
What did she eat?	
What did it eat?	

……

Yes, I did.	No, I didn't.
Yes, you did.	No, you didn't.
Yes, he did	No, he didn't.
Yes, she did.	No, she didn't.
Yes, it did.	No, it didn't.
Yes, we did	No, we didn't.
Yes, you did.	No, you didn't.
Yes, they did.	No, they didn't.

Review of the past tense. This was a fast-moving review in which the instructor moved one or more students in a transaction, then asked an individual, "What did they do?" This was followed by role reversal in which students uttered commands to produce an interaction, then asked someone, "What did he do?" or "Tell us what they did."

More with demonstrative pronouns. The instructor used the appropriate props to practice demonstrative pronouns of "this, that, these, and those." Sample utterances were as follows:

Are *these* books? ***Answer:*** "Yes, they are."
Are *those* books? ***Answer:*** "No, they aren't."
Are *these* pencils? ***Answer:*** "Yes, they are."
Are *these* pencils or books? ***Answer:*** "Books."
What are *these?* ***Answer:*** "They're pencils."

As a hint, be prepared with many, many different objects since this will move along rapidly.

The Thirty-Third Class

Slides of the supermarket. This was a review in which the instructor asked questions about transactions and about familiar vocabulary items. Examples would be:

Maria, what is the man doing? ***Answer:*** "He is buying food."
Eva, what is the clerk doing? ***Answer:*** "He is making change."
Jaime, play the customer and I'll be the clerk. Ask me a question. ***Answer:*** "How much is the cabbage?"
Juan, what is that product? ***Answer:*** "That is hamburger."

New supermarket slides. These were colored slides of other products and situations the students had not experienced before. For instance, they saw a delivery man bring in a tray of bread, a courtesy clerk carrying a bag of groceries to a customer's car, the store manager examining a customer's personal check, and the butcher chopping meat on a block. In addition, there were many new products as cheese, tuna fish, mushrooms, cake mix and so forth.

Role playing. The students role played transactions and situations in a supermarket. Often the instructor was an actor in each situation.

The Thirty-Fourth Class

Reality testing. When visitors came into the room today, the instructor first warmed up the students with a fast-moving network of commands in which all students were in motion—interacting and transacting almost simultaneously.

Then the instructor invited role reversal in which individual students moved the visitors into intricate patterns of interaction through commands and questions. The visitors were impressed with the students' facility with English and the students were delighted that strangers understood what they were saying. This encounter increased the students' confidence in their ability to produce English.

Discussion groups. The students were divided into small conversational groups for the discussion of pictures from magazines. The instructor moved from group to group to participate in the conversations. Also, each visitor was invited to join a group.

The Thirty-Fifth Class

Review of the verb "to be." Commands and questions were mixed to practice both the present and past forms of the verb "to be." Examples would be:

Where is Delores? *Answer:* "Delores is at the chalkboard."
Where is Luke? *Answer:* "Luke is near the door."
Where are the pencils? *Answer:* "The pencils are on the floor."
Eva, walk to the center of the room and sing! (PAUSE) Jaime, what did Eva do? *Answer:* "She walked to the center of the room and sang."

Reading. Exhibit 12 was passed out to each student. All the material on the handout was familiar and internalized previously through the imperative.

The instructor read each item twice; then individual students read from the sheet.

Pancho Camancho with place cards. The Michigan Cue Cards were integrated into the Pancho Camancho game. Each student had a place card which was referred to when the student's turn came to speak. For instance, the instructor began by holding up a picture of the park and saying, "Pancho Camancho was in the park yesterday." The first student held up a picture of the school and said, "Pancho Camancho wasn't in the park; he was in school." Then the second student help up a picture of an auto shop and said, "Pancho Camancho wasn't in school yesterday; he was in the auto shop."

After a round or two, the instructor illustrated how to create a

EXHIBIT 12

SUPERMARKET

Verbs: 1. Compare 2. Weigh

Measures:
- gallon
- ½ gallon
- quart
- pint
- pound
- dozen
- ½ dozen
- each

Miscellaneous:
- dishes
- clothes
- scale
- plastic bags
- shopping cart
- cash register
- cashier

Dairy Products:
- milk
- cottage cheese
- cheese
- cream (half & half)
- eggs
- butter

Baby Food

Frozen Foods

Soaps & Cleansers
- Dish Soap

Fruits
- melon
- orange
- pineapple
- watermelon
- apple
- grapes

Vegetables
- lettuce
- radishes
- green onions
- tomatoes
- celery
- carrots
- peas
- string beans

Cake Mixes

Canned Fruit

Canned Vegetables

Lunch Meats
- hot dogs
- ham
- baloney

Poultry
- chicken
- turkey

Meat
- ground beef
- hamburger meat
- ground chuck
- liver
- steak
- pork chops

Fish

Liquor Department
- beer
- wine
- whiskey
- vodka
- gin
- pretzels
- potato chips

---

can of peas
jar of pickles
bottle of catsup
loaf of bread
carton of eggs
carton of milk
bag of candy
bar of chocolate

STRUCTURES:

1. She's comparing prices.
2. She's weighing the grapes.
3. Oranges are 12¢ a pound.
4. Pineapples are 69¢ each.
5. She is putting the carton of eggs in the shopping cart.

story using a place card. She said, "Maria is in the hospital. She is eating her lunch. Alfredo is sitting next to Maria's bed. He is eating his lunch too." Then each student created a story using the place card the individual was holding.

The Thirty-Sixth Class

Reading. Students read aloud the items from yesterday's handout. Then the instructor had flashcards with sentences that used each vocabulary item. Rapidly, individual students read a sentence aloud.

Introduction of restaurant vocabulary. Even though the students now had more than 100 hours of training, new vocabulary was still introduced through the imperative. Commands were created to use verbs such as "set, pass, spill, order, pour and cough" with nouns such as "knife, spoon, fork, plate, dish, saucer, napkin and salt."

Each was given a set of props to match the nouns. Then student behavior was manipulated with commands as:

> Put your knife on the right of your plate. Put the spoon next to your knife and put the fork on the left of your plate.
>
> Jaime, pass the salt and pepper to Eva.
>
> Delores, pass a napkin to each person in the room.
>
> Juan, pour water from this pitcher into each student's glass.

Role playing. The scene was a hamburger establishment. Some students played the customers who stood in line to place their order. Other students were employees who wrote down each order, then ran about rapidly filling the order. Food items were represented by pictures pasted on stiff cardboard. These items included cheeseburgers, large and small shakes, french fries, and so forth.

The Thirty-Seventh Class

Review. This was a quick review of vocabulary items introduced for the restaurant role playing. Very rapidly the instructor moved students with utterances as:

> Jaime, give Luke a knife, fork and spoon. Maria, tuck a napkin into Luke's shirt under his chin. Juan, bring Luke the yellow plate and the blue cup. Eva, pour some water into Luke's cup. Delores, take Luke's order and call it out to Eduardo who will bring the order to Luke.

More restaurant role playing. This time the players had menus with pictures of entrees, drinks, salads, vegetables, and desserts. Students sat at tables playing the customers while other students played waiters, waitresses, and cashiers.

Ordinal numbers. These commands were created to internalize ordinal numbers such as:

Wash the *first* window.
Stand in front of the *second* window.
Tape this paper to the *third* chair and sit on the *fourth* chair.

The Thirty-Eighth Class

More with ordinal numbers. This was a review and expansion of ordinal numbers. Notice that utterances in a review will have a mix of utterances heard before and novel utterances which have never been experienced before but are understandable because they are recombinations of familiar constituents. It is important to avoid drills in which identical sentences are used monotonously over and over. A better strategy is to recombine familiar constituents to produce surprises. Of course these novel sentences are not designed to trick students. The intent is to practice familiar vocabulary and structure in the context of fresh sentences. Students should still experience, with each novel utterance, the delight of immediately understanding what the instructor said.

Note the novelty in these commands and questions created for practice with ordinal numbers:

Write the *second* number that I write.
Every *second* person sneeze.
What color is the *first* book?
Is the *last* book blue?
Is January or February the *first* month of the year?
On the large calendar, point to November *tenth.*

Everyday dialogues. This was role playing in which the instructor interacted with individual students in a "small talk" conversation such as:

Hello, Juan. We missed you. Good to see you again. Where were you yesterday?

The Thirty-Ninth Class

Role play restaurant situations. Individual students role played situations such as a waiter who spills food in the lap of a customer, a person who explores with the manager the possibility of buying the restaurant, and a banquet in which someone receives a gold watch for 30 years of service and must make an acceptance speech.

Practice with the relative clause. The instructor used a mix of commands and questions to fine tune features of the relative clause. Examples would be:

Jaime, walk to the person who is sitting near the door and bring that person to the center of the room.

Eva, what is the name of the person who was brought to the center of the room?

Maria, what is the name of the person who is sitting next to you?

Eduardo, shake the hand of the person who is standing next to the chalkboard.

Review of everyday dialogues. For typical social transactions, consult any text written for students learning another language. Usually, those books begin with dialogues in which there is small talk as "Hello, how are you? It's a beautiful day, isn't it? What's your name? My name is Jaime."

Notice that everyday dialogues were delayed until about 120 hours of language internalization that was achieved primarily through the imperative. The reason for the delay is that the content of "small talk" in everyday encounters is extremely abstract, as is the dialogue between actors in television and film dramas.

The native speaker tends to perceive everyday verbal exchanges as extremely concrete and rather elementary; therefore a logical entry point into the target language one is trying to learn. We find that the opposite seems to be true.

Everyday conversations are highly abstract and disconnected; therefore to understand them requires a rather advanced internalization of the target language. Hence the delay until now to begin everyday dialogues.

The Fortieth Class

Travelogue. The instructor narrated as she projected colored slides of her trip to Mexico. As she spoke she would sample the effectiveness of communication by asking questions such as:

Maria, did you live in Guadalajara? Can you describe what other shops are on this street?

Alfredo, what is this scene? Will you please describe it for the class?

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Some follow-up geography. A large map was displayed in the front of the room and the instructor directed students in a geographic exploration with utterances:

Point to North America. Point to South America. Where are you from? Show us on the map where you lived. Where is California?

A tactile experience. One at a time, each student was blindfolded, given an object, and asked to describe the object. For instance, Shirou was given a lemon and he said, "It's a fruit. It's a lemon and it's yellow." The instructor would interject with, "Is it round or square? Is it smooth or rough? Is it larger than your hand?"

When Miguel was blindfolded and handed a can, he said, "It's a can. It's full. It's hard."

The Forty-First Class

Review. This was a fast-moving review which sampled vocabulary and structures beginning with the first class.

Object description. Each student described a different object in the room. For example, Eva said: "The chalkboard is on the front wall. It is large and it is a rectangle. The color is green and there is writing on the board in chalk."

Family vocabulary. Exhibit 13 was on a large piece of stiff cardboard. The instructor referred to the pictures with utterances as:

Mary and John are married. Mary is married to John and John is married to Mary. John is Mary's husband. Mary is John's wife.

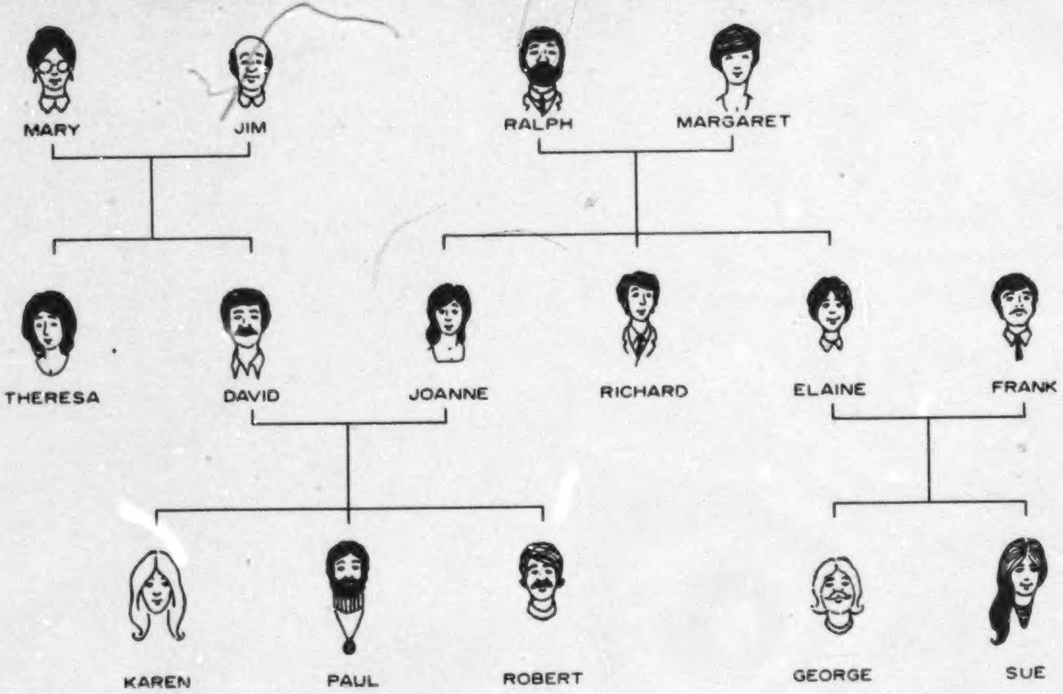
After this information, the instructor directed with commands as:

Delores, point to Mary's husband. Who is Mary's husband?

After a few minutes, it was obvious that this exercise was not effective. Student tension increased with the frequency of incorrect responses.

Why didn't it work? It may be that it was too difficult to identify the relationships of people in the picture. Perhaps familial relationships as mother, father, sister, brother, and so forth should have been used rather than proper names. Also the picture could have been drawn for a clear-cut identification of mother, father, grandmother, grandfather and so forth. The instructor decided to try this again at a later time, except to have the students bring in pictures of relatives in their own families.

As a hint, if certain vocabulary or structures are not internalized rapidly, it is best to withdraw the material. Often the stimuli used to represent the vocabulary are ambiguous. If so, find other referents. And


MARY
JIM
RALPH
MARGARET
THERESA
DAVID
JOANNE
RICHARD
ELAINE
FRANK
KAREN
PAUL
ROBERT
GEORGE
SUE

FAMILY TREE

Exhibit 13

often, certain vocabulary is too abstract for a particular point in training. If you try again further along in the program, the students may be ready for rapid assimilation.

The selection of material is a trial-and-error procedure in which student behavior will influence the decision to continue or discontinue with certain materials at a particular point in time.

The Forty-Second Class

Family vocabulary. Each student brought in two family pictures which were used as referents. The conversation was as follows:

> Who is this? Is this your son? Please point to your daughter. Your husband. Your mother.

Then the students were instructed to point out family members and give a description of each person to another student in the class.

Introduction of the future tense. The strategy was to tell what action would occur and then the students would see the event happen.

> I'm going to write on the chalkboard. ***(The instructor wrote on the chalkboard.)***
>
> Tom, you're going to count your fingers and then you're going to point to Juana with your first finger. ***(Tom then executed the chain of behavior.)***
>
> I will open my book. ***(The instructor opened her book.)*** I will read a sentence from the book. ***(A sentence was read from the book.)***

Role reversal. After students were responding confidently and rapidly, they were invited to try saying what they would do; then do it.

The Forty-Third Class

Review of family vocabulary. Students had now internalized vocabulary as mother, father, sister, brother, grandmother, grandfather, son, and daughter. Each student was given a copy of Exhibit 14. The instructor read each item twice, then individual students read a vocabulary item and used it in a sentence.

More with the future tense. The instructor said, "Martha, in one minute you're going to turn off the light and then you're going to hit the wall three times. Martha, what are you going to do?" ***Answer:*** "I m going to turn off the light and hit the wall three times."

After Martha completed the action, the instructor asked, "Jaime,

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what did Martha do?" *Answer:* "She turned off the light and hit the wall three times."

Sometimes as an action was in progress, the instructor would ask, "Delores, what are you doing?" *Answer:* "I'm walking to the table to get the picture of my grandmother."

Although the future was emphasized, other verb tenses were intermixed such as the past and present progressive. The students responded with flexibility to rapid shifts in verb tense.

EXHIBIT 14

FAMILY VOCABULARY

husband wife	
mother father	parents
son daughter	children
brother sister	
grandmother grandfather	grandparents
granddaughter grandson	grandchildren

uncle
aunt
nephew
niece
cousin
mother-in-law
father-in-law
son-in-law
daughter-in-law
sister-in-law
brother-in-law

The Forty-Fourth Class

Review the future tense. In this review the instructor would cue a future action by saying, "Alfredo and Eva are going to walk to the center of the room." Then before the action took place, the instructor asked, "What are they going to do, Jaime?"

In addition to the format for the future illustrated in this class, other instructors have used a format in which the future tense was embedded in the conditional such as:

If Edgar walks to the center of the room, Valorie will stand on the chair, but if Edgar draws a funny face on the chalkboard, Maxine will erase it.

Notice that what will happen is contingent upon a decision by the student, Edgar.

New commands. Even though the students had over 130 hours of training, new vocabulary was still internalized through the imperative. The new items were "shut, knock, ring, sweep and watch." The instructor would utter a command, then execute it herself as a model.

Get the broom and sweep the floor.
Knock on the door.
Ring the door bell.
Watch me as I walk to the door and knock on the door.

Then the new vocabulary was used in the context of the future tense.

In one minute, Alfredo is going to sweep the floor.
Jaime, is Alfredo going to cut his hair? *Answer:* "No, he is going to sweep the floor."

Field trip to a house. The class was divided into two groups, each of which visited a different house. The instructor led one group and an assistant led the other. The students could respond with enormous range and flexibility in a home setting. First the instructor directed a chain of behavior, then individual students reversed roles and produced English to move the instructor and peers. Here is a sample from an almost infinite number of possible utterances:

Open the first drawer of the cabinet; take out the knives, forks, and spoons; then go to the dining room and set the table.
Open the refrigerator and take out a coke and pour the coke into a glass.

Individual students could be directed so rapidly that everyone was in motion simultaneously performing some action that resulted in an integrated pattern such as setting the table for dinner.

The Forty-Fifth Class

Review of the future tense. The instructor asked questions about future events which required a short or long answer from students. For typical questions as follows, students invented possible answers:

What is Jaime going to do?
What is Maria going to ring?
Who's going to ring the bell?
Is Maria going to ring the bell?

Pancho Camancho with verb cards. Each student was given a card with a verb printed on it. When the student's turn came, the individual invented a sentence in the future tense that contained the specific verb the student was holding.

The instructor began with, "Pancho Camancho is going to ring the doorbell." The first student said, "No, Pancho Camancho is not going to ring the bell; he is going to watch the girls." The next student said, "No, Pancho Camancho is not going to watch girls; he is going to wash the dishes."

The future tense with the Michigan cue cards. Each student was given a card with a different place. Then the instructor would ask a question about a future event and the student responded making reference to the "place" card. For example: Where are you and Miguel going? *Answer:* "We are going to the post office." Where is Eva going? *Answer:* "She is going to the park."

The Forty-Sixth Class

Role reversal. Individual students played the role of teacher and asked questions of other students.

Field trip to a house. This was another visit with about 15 students going to one house with the instructor and the rest going to another house with an assistant. The students were directed in a variety of activities as:

Take the vacuum cleaner from the closet, turn it on and vacuum this rug.
Pick up the duster and dust the bookcase.
Make the bed.
Sit on the sofa and rest.
Water the plants.

Reading. The students were given a copy of Exhibit 15 which contained all the vocabulary internalized in the field trips to a home.

EXHIBIT 15

HOUSE

1. *Living Room*

bookcase
pillow
shelf - shelves
couch - sofa
carpet - rug
coffee-table
lamp - floor lamp
ashtray
candle
curtains
drapes

2. *Bedroom*

dresser
drawer
bed
bookcase
shelf
desk
closet
pillow

3. *Kitchen*

kitchen table
refrigerator
freezer
stove
oven
sink
pots - pans
counter
cabinet
faucet
blender

4. *Bathroom*

towels
soap
mirror
toilet paper
toilet
sink
shower
bath tub

The Forty-Seventh Class

Verb review. This was a fast-moving review in which all verb forms were randomly presented in a mixture of directions and questions. Examples would be:

Juan, what is Jaime wearing today?
Eva, what did Jaime wear yesterday? What did you wear yesterday?
Miguel, tell us the clothes you plan to wear tomorrow.
What do you think Delores is going to wear tomorrow?

House review. The instructor asked each student to tell about something they experienced in the houses they visited. Examples would be:

I saw a vacuum cleaner.
I swept the floor with a broom.
Eva washed the picture window.
Jaime washed dishes.

As each student uttered an observation, the instructor wrote on the chalkboard a vocabulary item from the house experience.

Introduction of "there is." The instructor said, "In this box there is a blue plate. In my pocket there is a kleenex. In this vase there is a little water."

The Forty-Eighth Class

Review vocabulary learned in the house. Again using Exhibit 15, the instructor read each item twice; then individual students made up a sentence using a particular vocabulary item.

Review of "there is." The students listened as the instructor asked and answered questions using "there is" as a constituent. For example:

Is there a piece of chalk on the floor? ***Answer:*** "Yes, there is."
Is there a knife on the plate? ***Answer:*** "No, there isn't."
Is there a refrigerator in this room? ***Answer:*** "No, there isn't."
Is there a hand on my shoulder? ***Answer:*** "No, there isn't."

Then the instructor continued, still answering her own questions while the students listened.

Is there a book or a piece of chalk on the floor? ***Answer:*** "A piece of chalk. There's a piece of chalk on the floor."
Is there a lawyer in this room? ***Answer:*** "Yes, there is. There's a lawyer in this room. Edelia is a lawyer."

The Forty-Ninth Class

Continuation of "there is." The instructor "warmed up" the students with the following:

On the table there's a box.
In the box there's a broom.
Under the box there's a book.
Next to the box there's a napkin.

Then there was a series of questions to which the student was expected to respond with "Yes, there is." or "No, there isn't." For instance, the instructor asked:

Is there a box on the table?
Is there a piece of chalk in the box?

Next, the students were cued with an example to show that the instructor wanted an expanded response to each question. The pattern is illustrated as follows:

Is there a box or a magazine on the table? *Answer:* "There's a box on the table."

What else is on the table? *Answer:* "There's a glass on the table."

Adjectives. Students described themselves in three sentences using descriptive words which were written on the chalkboard. For example, one student said, "I'm a mother. I'm beautiful. I'm intelligent."

Another said, "I'm tall. I'm friendly. I'm kind."

Words written on the board included tall, short, man, woman, student, teacher, housewife, lazy, kind, nice, friendly, pretty and so forth.

The Fiftieth Class

Review of "there is." This was a fast-moving review which went like this:

There is a refrigerator in this room. Jaime, is there a refrigerator in this room? *Answer:* "No, there isn't," or "No, there is no refrigerator in this room."

There is a clock on the wall. Delores, is there a clock on the wall? *Answer:* "Yes, there is," or "Yes, there is a clock on the wall."

Introduction of "there are." This was a logical transition from the prior activity. Examples would be:

There are men and women in this room. Are there men and women in this room, Juan? *Answer:* "Yes, there are men and women in this room."

There are cars in this room. Are there cars in this room, Eva? *Answer:* "No, there are no cars in this room."

A guest speaker. A guest speaker from the Chamber of Commerce gave a presentation about places of interest in the city and the talk was illustrated with colored slides. The students were attentive, seemed to understand most of what was said, and were pleased with their progress.

The guest speaker was a test of reality. The students were delighted that they could follow the narration of someone other than the regular classroom instructor.

The Fifty-First Class

Reading. The instructor read each sentence in Exhibit 16, which was distributed to the students. Then each student read a sentence which was a review of the future tense.

EXHIBIT 16

FUTURE TIME

I'm going to sleep.	We're going to sleep.
You're going to sleep.	You're going to sleep.
He's going to sleep.	They're going to sleep.
She's going to sleep.	
It's going to sleep.	

I'm not going to sleep.	We aren't going to sleep.
You aren't going to sleep.	You aren't going to sleep.
He isn't going to sleep.	They aren't going to sleep.
She isn't going to sleep.	
It isn't going to sleep.	

Am I going to sleep?	Are we going to sleep?
Are you going to sleep?	Are you going to sleep?
Is he going to sleep?	Are they going to sleep?
Is she going to sleep?	
Is it going to sleep?	

Review of "there is" and "there are." The singular and plural forms were mixed in a fast-moving review with utterances as:

Is there a tall man and a short woman in this room? ***Answer:*** "Yes,

Review of "there is" and "there are." The singular and plural forms were mixed in a fast-moving review with utterances as:

Is there a tall man and a short woman in this room? ***Answer:*** "Yes, there is a tall man and a short woman in this room."

Are there people and cats in this room? ***Answer:*** "There are people but there are no cats in this room."

Introduction of "can." The instructor used "can" in a sentence, then demonstrated. For example, she said:

I *can* touch my nose. Watch me.
I *can* shake hands with Juan. Watch.
I *can* lift this chair and put it on the table. Watch me.
Can you lift this chair, Jaime? ***Answer:*** "Yes, I can lift that chair." Then show us.
Can you touch your toes, Luke? ***Answer:*** "Yes, I can touch my toes." Then show us.

More with opposites. The instructor contrasted opposites in commands such as:

Maria, walk to the chair *near* you but run to the chair *far* from you.
Jaime, pick up the *thick* book and give it to me; then get the *thin* book and throw it to Maria.
Get the picture of the *fat* girl and put it next to the picture of the *skinny (thin)* boy.

Other opposites that the students practiced in commands were high-low, old-new, easy-difficult, old-young, strong-weak, and narrow-wide.

The Fifty-Second Class

Review of opposites. The instructor used the imperative to review opposites in commands such as: "Miguel, find the picture of an *old* man and a *young* man and give both to Eva!"

Introduction of "I can't . . . because." Since the students had demonstrated that they had internalized the form of "can," the transition to "can't" was smooth. For example, the instructor began with utterances as:

I can't touch the ceiling because it's too high.
I can't pick up this table because it's too heavy.
I can't throw this chair because it's too heavy.

Then the instructor asked questions as follows:

Can you touch the ceiling? ***Answer:*** "No, I can't."
Why can't you touch the ceiling? ***Answer:*** "Because it's too high."
What can't you touch? ***Answer:*** "The ceiling, the light, the top of the window."

An imaginary car. An imaginary sedan was simulated by arranging two chairs side by side behind two other chairs facing the class. Then students were directed with commands as:

Open the doors of the car and everyone get in.
Strap on your seat belts.
Roll down the windows.
Who is the driver? Jaime?
Jaime, start the car. Release the emergency brake. Shift into gear and go for a ride.

At this point, without prompting from the instructor, the four students in the imaginary car moved their chairs forward in unison. When the instructor said, "Turn right," they turned their chairs in the appropriate direction and continued to move in unison. Then "Turn left," and they maneuvered their chairs left. Other commands were:

Stop the car.
Roll up the windows.
Open the doors.
Everyone get out, close the doors and lock them.
Maria, open the trunk and Juan, get out the tire.

The Fifty-Third Class

After Exhibit 17 was distributed to the students, the instructor read each sentence twice. Then individual students would read a sentence while another student acted out the appropriate behavior.

EXHIBIT 17

Shirou, open up the car door.
Sit behind the wheel.
Close the door.
Elaine, Ramiro, and Pablo, get in the car also.
Turn the key.
Push in the clutch and drive forward.
Put your hand out the window.
Turn left.
Now, go straight.
Elaine, tell Shirou to stop at the supermarket.
Pablo, tell Shirou not to stop at the supermarket but to go to the clothing store.
Put on the brakes.
Shirou, tell them all to close their mouths.
Now drive into the gas station.
Tell the attendant to fill the tank.
Tell him also to wash the windshield, and check the tires.

Slides of a gas station. The instructor narrated each slide by saying, "I drove my car into this gas station. The attendant said, 'May I help you?' I said, 'Yes, please give me regular gas.' He said, 'Shall I fill it up?' I said, 'Yes.' Then he said, 'Would you like me to check the tires?' and I nodded my head. Then he checked under the hood as you can see in this slide."

Role play a gas station transaction. The instructor played the gas station attendant and a group of students drove their imaginary car into the station. The verbal interaction followed what had been seen on the slides, but there were unexpected student utterances as, for example, when one passenger asked the attendant, "While I am in the men's room, please wash the windows of the car."

Exhibits 18-22 are other situations that were used to practice not only reading, but changes in verb tense. For example, Miako read aloud from Exhibit 18, "Stand up," and Shirou, who was the actor in this situation, stood up. Then the instructor said, "Jeffe, what did Shirou do?" The expected answer was, "He stood up."

If you want to practice with the present progressive, then it would work like this: Juan reads, "Walk to the car" and Shirou walks to the imaginary car while the instructor says, "Wing, what is Shirou doing?" The expected answer is, "He is walking to the car."

If you want an exercise with the future tense, the procedure could be this: You say, "Next, Shirou will walk to the car," and Pablo reads from Exhibit 18, " Walk to the car."

If you want the students to practice writing, try this: A student reads from Exhibit 18, "Stand up," and Ramiro, who is the actor, stands up. Now you say, "Write down on your paper what Shirou did."

EXHIBIT 18

DRIVE THE CAR

1. Stand up.
2. Walk to the car.
3. Take out your keys.
4. Unlock the car.
5. Open the door.
6. Get in.
7. Put the key in the ignition.
8. Put your foot on the accelerator.
9. Start the car.
10. Release the brake.
11. Drive the car.
12. Stop!
13. Go ahead.
14. Red light. Slow down.
15. Stop.
16. Wait for the light to change.
17. Drive the car again.
18. Put on the turn signal for a left turn.
19. Turn left.
20. Put on the turn signal for a right turn.
21. Turn right.
22. Pull over.
23. Stop.
24. Turn off the motor.
25. Take out the keys.
26. Open the door.
27. Get out.
28. Close the door.

EXHIBIT 19

Go to the Kitchen and Have a Coke

1. Stand up.
2. Go to the kitchen.
3. Open the refrigerator.
4. Take out a bottle of Coca Cola.
5. Close the refrigerator.
6. Walk to the cabinet.
7. Open the cabinet.
8. Take out a glass.
9. Close the cabinet.
10. Walk to the drawer.
11. Put down the glass.
12. Open the drawer.
13. Take out the bottle-opener.
14. Open the bottle.
15. Pour the Coke into the glass.
16. Put the bottle-opener back.
17. Close the drawer.
18. Put down the bottle.
19. Pick up the glass.
20. Walk to the table.
21. Sit down at the table.
22. Drink the Coke.
23. Relax.

EXHIBIT 20

Go to the Bank

1. Go to the bank.
2. Open the door and go in.
3. Walk to the window.
4. Wait in line.
5. Move up.
6. Move up again.
7. Go to the window.
8. Give a check to the teller.
9. Say, "Please cash this check for me."
10. Pick up your money.
11. Walk to the door.
12. Open the door and walk to your car.

EXHIBIT 21

Just Looking

1. Go to the store.
2. Open the door and go in.
3. The salesman says to you, "May I help you?"
4. *Answer*, "No thanks, I'm just looking."
5. Walk around and look around
6. Stop in front of the pants.
7. Pick up a pair of pants.
8. Look at them.
9. Put them back.
10. Go to the door.
11. Open it and go out.

EXHIBIT 22

Take the Bus

1. Stand up.
2. Go to the door.
3. Open the door.
4. Go out.
5. Close the door.
6. Walk to the bus stop.
7. Wait for the bus.
8. Get on.
9. Put the money in the box.
10. Ask the driver for a transfer.
11. The driver gives you a transfer.
12. Look for a seat.
13. Find a seat.
14. Walk to the seat.
15. Sit down.
16. Look out the window.
17. What do you see?
18. Pull the cord.
19. Stand up.
20. Walk to the door.
21. Hold on.
22. Get off.
23. Wait for the other bus.
24. Get on.
25. Give the transfer to the driver.
26. Look for a seat.
27. Find a seat.
28. Walk to the seat.
29. Sit down.

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FILMS

Title: **Demonstration of a New Strategy in Language Learning**
16 mm - black and white - sound - 15 minutes - narrated in English

Description: Shows three American children learning through actions to understand a complex sample of Japanese. Also shown is retention after one year. Gives insight into how the physical behavior of students can be used to internalize language in chunks rather than word-by-word. The experience seen in the film has been documented in the *Selected References.* (See articles by Kunihira and Asher, 1965; and Asher, 1966.)

Title: **Strategy for Second Language Learning**
16 mm - color - sound - 19 minutes - narrated in English

Description: Shows Americans between 17 and 60 learning to understand German through actions. Also shown is the communication skills of the students who invent and act out skits after 60 hours of training. This film was effectively used by the University of Texas at Austin to motivate both students and faculty to try an innovative action-oriented language learning program. (See papers by Dr. Margaret Woodruff and Dr. Janet King Swaffar listed under *Selected References* and the research article in the *Modern Language Journal* by Asher, 1972b.)

Title: A Motivational Strategy for Language Learning
16 mm - color - sound - 25 minutes - narrated in English

Description: Has many innovative ideas for increasing student motivation through action learning of a second language. You will see a step-by-step sample of the instructional procedure. Then you will see actual changes in attitudes and skills as American college students progressed through a year of training in Spanish. Complete documentation for the experience captured on film may be found in this research article which appeared in the *Modern Language Journal:* Asher, J. J., Kusudo, J. A. and de la Torre, R., "Learning a second language through commands: The second field test," 1974 (Jan.-Feb.), *53*(1-2), 24-32.

Title: Children Learning Another Language: An Innovative Approach
16 mm - color - sound - 30 minutes - narrated in English

Description: Presents the theory, then shows how the approach was introduced to kindergarten children learning French. Next you will see changes in the attitudes and achievement of first and second graders after one school year of Spanish. Also shown is the fluency of fifth and sixth graders learning Spanish through actions.

The exciting learning experience that you will see on film has been documented in a 1977 article published in *Child Development* by J. J. Asher. The title is, "Children learning another language: A developmental hypothesis."

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In this book, James J. Asher starts with the premise that the most difficult task in school is the acquisition of another language. The evidence suggests, for example, that more than 95% of those who enroll in second language learning programs drop out before achieving basic fluency. Why does a task which is seemingly so easily assimilated by children without schooling, become a "nightmarish" experience in the classroom?

The solution presented is based on a model of infants learning their first language. In the past 15 years, the model has been tested in laboratory studies and in classrooms with languages such as English, French, German, Hebrew, Japanese, Russian, and Spanish. It has worked effectively for children and adults.

All the evidence has been gathered in this book; the most frequently asked questions are answered; and the teacher is guided in a step-by-step application through 150 hours of classroom instruction.

James J. Asher, a professor of psychology and associate dean at San José State University, has degrees in psychology from the University of New Mexico and the University of Houston with postdoctoral training at the University of Washington (Linguistics), Stanford University (Research in Educational Psychology), and the Defense Language Institute—West Coast (Arabic). His research into problems of language acquisition has been funded by grants and contracts from the Office of Education, the Office of Naval Research, the Department of Defense, and the State of California. He has also authored numerous articles which have appeared in a broad range of publications such as *Child Development, The Journal of Humanistic Psychology, Psychological Reports, The Journal of Special Education, The Modern Language Journal,* and *The International Review of Applied Linguistics.*

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